

EUROPE'S CAMERA
OF THE YEAR 2011



APOY 6 RESULTS
PEOPLE AT HOME



www.amateurphotographer.co.uk

Saturday 27 August 2011

amateur Photographer

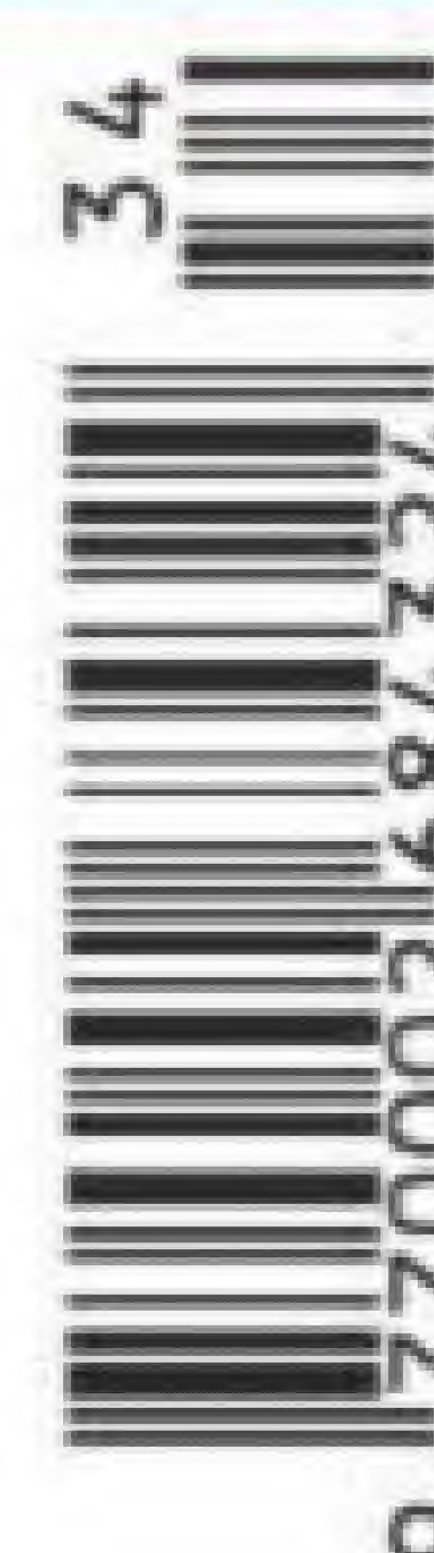
DOES SENSOR SIZE MATTER?

Camera
phones to
pro DSLRs



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AP GUIDE



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ADVANCED MACRO

Lighting techniques for close-ups

ON TEST



PAGE 72

BARGAIN PRIME LENS

Samyang's 35mm f/1.4 optic

HOW TO



PAGE 64

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Amateur Photographer For everyone who loves photography

I HAVE been concerned for some time about the lack of competition in the camera market. Nikon and Canon have climbed to heady heights (for very good reasons, I might add), while the other brands make a much less significant impact. I'm not suggesting that these powerful brands have been abusing their position, but I do believe that were sales across the brands a little more even we would all be healthier for it – and there might actually be more brands.

The lens market is in a similar situation. I remember in my teens (and I'm not really that old) there being many more brand names, if not manufacturers, producing optics to fit on one's camera. Sigma and Tamron do an excellent job of keeping the market

keen, but I'm pleased to see Samyang beginning to make a mark. I bought a Samyang 18-28mm lens about 20 years ago. Then the company seemed to disappear before resurfacing three years ago. I've been using a Nikon-fit 85mm f/1.4 lens on my Nikons and on my Samsung NX cameras via an adapter – it's manual focus and on the NX it's manual aperture, too, but the quality is nice, it's well made and affordable. Choice and variety are great things. See Tim Coleman's test of the Samyang 35mm f/1.4 on page 72.



Damien Demolder
Editor

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IN AP 6 AUGUST WE ASKED...

Do you feel less likely to be stopped than a year ago?



YOU ANSWERED...

A Yes, less likely	5%
B No, more likely	24%
C About the same	44%
D I never felt it was likely at all	27%

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Who makes your lenses?

VOTE ONLINE www.amateurphotographer.co.uk

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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax** 0203 148 8123 **Email** amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2517 **Email** lee_morris@ipcmedia.com **AP Subscriptions Telephone:** 0845 676 7778 **Email** ipcsubs@qss-uk.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap

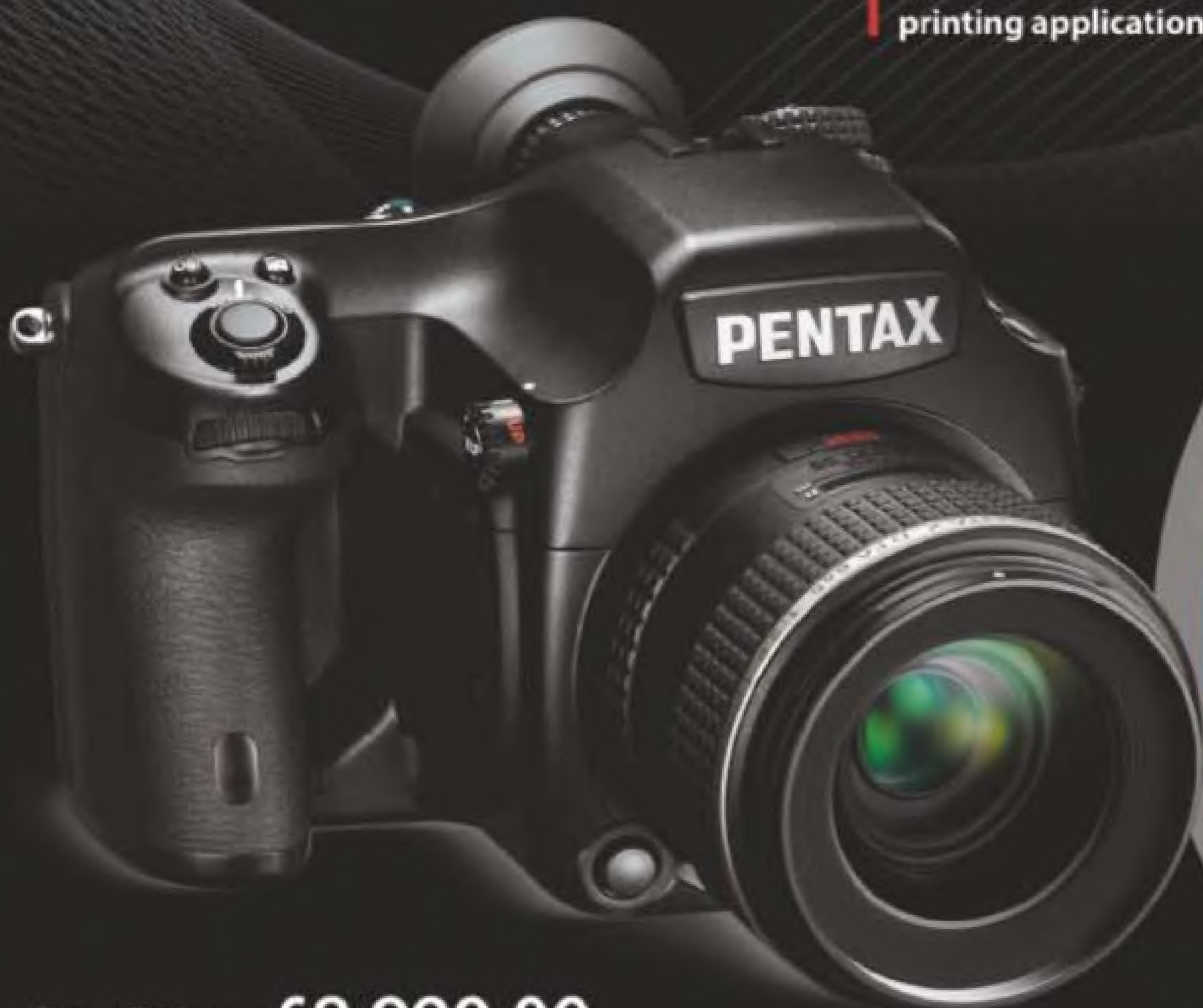
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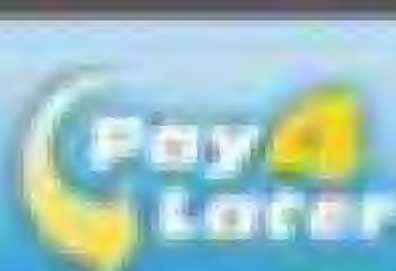


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When is a public area private? • 'Public realm' zone off limits

'PUBLIC REALM' CLASH UNDERLINES CONFUSION

AP RIGHTS WATCH
Committed to defending your photographic rights!

WHEN is a public area private? When it is labelled 'public realm', it seems.

A photographer in Salford has become the latest to clash with security officials after he mistakenly believed he was in a public area when, in fact, he was on private land where photography is restricted.

The issue is symptomatic of what some say is the increasing privatisation of the UK's public spaces and was highlighted during a recent debate about photographers' rights (see News, AP 13 August).

Amateur photographer Phil Jenkins became the latest victim when security staff told him he was not allowed to take pictures at MediaCityUK in Salford Quays – a 36-acre site on the banks of the Manchester Ship Canal.

Soon to become home to flagship BBC television programmes, the site features a five-acre 'public realm' that includes a piazza designed to hold events for up to 6,000 people.

'I explained that I was taking photos for personal use, and that was accepted,' Jenkins told AP.

'Five minutes later the head of security for MediaCityUK arrived, with an extremely sizeable security guard.'

Jenkins, who said he was accompanied by a 'model' but insisted he was not a



© DARRIN HARTLEY

The MediaCityUK site at Salford Quays includes a five-acre 'public realm' area

commercial photographer, added: 'He said I was on private property and that I could not take photographs.'

The city's 'public realm' comprises 'streets, squares, parks, green spaces and other outdoor spaces that are open for everyone to use', according to the *Public Realm Handbook*, published by Salford City Council's planning department in 2009.

Developed by The Peel Group, MediaCityUK (pictured above) promotes itself as a £650 million city on Manchester's historic waterfront – providing a 'vibrant, sustainable community of workers, residents, students and visitors'.

'I said [to the guard] that I was in the area called "public realm", which implied it is for the public to use,' added Jenkins.

'I also pointed out that there are no signs anywhere to state that photography is not allowed.'

When Jenkins was told he needed a permit, he questioned whether people attending public festivals on the site are similarly restricted when using their mobile phones, for example. He said the security officer confirmed to him that such visitors would also be stopped.

After being waylaid by another official at a nearby bridge shortly afterwards, Jenkins asked which areas were private but the guard did not know. 'She did advise that I was being followed everywhere on CCTV.'

A spokeswoman for MediaCityUK confirmed to AP that the public realm area is privately owned. She added: 'MediaCityUK includes an area of public realm, but the development is privately owned and we have a responsibility to our occupiers to question photography taking place, should we feel it appropriate to do so.'

Speaking at an event hosted by the London Street Photography Festival on 20 July, author and journalist Anna Minton voiced concern at what she sees as a proliferation of 'privately managed public spaces' – blurring the line between what is, and what is not, public land.

In her book, *Ground Control*, published in 2009, Minton asserts that 'untested urban planning has transformed not only our cities, but the very nature of public space, of citizenship and of trust'.

SNAP SHOTS

● Canon has blamed a 22% drop in unit sales of digital cameras on a shortage of parts for compact models caused by the Japanese earthquake and tsunami. Canon said the sales dip for the three months to 30 June reflected the 'significant impact of parts-supply shortages' that followed the 11 March disaster, despite launching ten new IXUS and PowerShot-series models earlier this year. However, demand for digital SLRs experienced 'solid growth' as Canon quickly recovered production levels for models such as the EOS 60D.

● The Metropolitan Police posted photos of London riot suspects on the image-sharing website Flickr to help identify them. This was not the first time the force has turned to Flickr, however. In July, the Met used Flickr in a bid to re-unite stolen jewellery with its owners.

JACOBS BOSS FOILS RIOTING LOOTERS

THE BOSS of high-street photographic chain Jacobs has told how he stood his ground as youths smashed windows and tried to ransack the firm's store in Leicester.

Anthony Jacobs and his son Elliott, the firm's general manager, headed to the Granby Street shop in the city centre when an alarm alerted them at around 10pm on 9 August.

The pair arrived to find youths 'cruising

in cars... and packs on bikes'.

Fearing looters would escape with camera gear, they entered the store and remained at the scene until the early hours, determined not to let them run amok.

'I refused to be beaten. For my own piece of mind, I wasn't having any of it. It's opportunistic thuggery,' said Anthony Jacobs, who is managing director of the family-run business.

In an interview with AP the next morning, he added: 'They were standing outside the shop having their picture taken.'

The front door and windows were smashed but stock remained intact, said Anthony, who is reluctant to be seen as a 'hero'.

He explained that the store holds a special place in the firm's history, as it was Jacobs' first camera shop. It opened in the 1940s.

Anthony said he remained at the scene until 2pm the following day.



Do you have a story?

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amateurphotographer
@ipcmedia.com

A week of photographic opportunity

PHOTODIARY

Wednesday 24 August

EXHIBITION Nine-Point Perspective: Ways of Seeing, until 30 August at Hotshoe Gallery, London EC1N 8SW. Tel: 0207 421 6009. Visit www.hotshoegallery.com. **EXHIBITION** London Street Photography, until 4 September at Museum of London, EC2Y 5HN. Visit www.museumoflondon.org.uk.

Thursday 25 August

EXHIBITION Beauty and the Bike by Sabine Bungert and Phil Dixon, until 4 September at Profile Gallery, Teesside TS12 1AQ. Tel: 01287 626150. Visit www.profilegallery.co.uk. **EXHIBITION** Taking the Streets – Global Protest by Jess Hurd, until 28 August at Usurp Art Gallery, London HA1 4EB. Tel: 0208 426 6264. Visit www.usurp.org.uk.



Friday 26 August

EXHIBITION Photography Summer Open Exhibition 2011, until 27 August at Joe Cornish Gallery, North Yorkshire DL6 1NA. Tel: 01609 777 404. **EXHIBITION** Invisible Landscapes by Rick Davies, until 27 August at Ffotogallery, Cardiff CF11 9DF. Visit www.ffotogallery.org.

Saturday 27 August

EXHIBITION This Unfolds by various photographers, until 3 September at Ffotogallery, Penarth CF64 3DH. Tel: 029 2034 1667. Visit www.ffotogallery.org. **DON'T MISS** Summer Archaeology Walk at Stonehenge (3pm-5.30pm, cost £3). To book call 01980 664 780. Visit www.nationaltrust.org.uk.



Sunday 28 August

EXHIBITION The Beatles: Revolutionary 1965 by Michael Peto, until 16 October at Proud Camden, London NW1 8AH. Visit www.proud.co.uk. **DON'T MISS** Notting Hill Carnival, annual London street festival, until 29 August. Visit www.myvillage.com/notting-hill/carnival.

Monday 29 August

EXHIBITION Freedom From: Modern Slavery in the Capital, until 20 November at Museum of London, EC2Y 5HN. Tel: 0207 814 5511. Visit www.museumoflondon.org.uk. **EXHIBITION** Kenya: Dawn to Dusk by Abigail Brabyn, until 31 August at Rhubarb and Custard Boutique Photo Gallery, Berkshire SL4 6AS. Tel: 01753 676 404. Visit www.rhubarbandcustard.biz.

Tuesday 30 August **LATEST AP ON SALE**

EXHIBITION Show me the Artists, includes photography, until 4 September at 3 Bedfordbury Gallery, London WC2N 4BP. Tel: 0203 268 2184. Visit www.3bedfordbury.com. **EXHIBITION** RCA Summer Show, until 9 September at Hoopers Gallery, London EC1R 0AA. Tel: 0207 490 3907. Visit www.hoopersgallery.co.uk.

SanDisk and Leica launch joint investigation

LEICA PROBES SD CARD COMPATIBILITY GLITCH

LEICA has confirmed that it has launched an investigation into reports of compatibility problems between its flagship M9 camera and SD memory cards, including those made by SanDisk.

Among the photographers to vent their frustration over recent months, via the internet, is Leica M9 user Gil Lavi, who is based in the United States.

On his blog, he wrote that a SanDisk Extreme Pro 8GB card 'crashed and the camera became unresponsive'.

The photographer – who has since complained to Leica – added: 'A few days after, I had a high-profile portrait photo shoot for an important client... I took the M9 and my beloved 90mm with me, together with a new SanDisk SD card, not before installing the newest firmware update.

'It was a very long photo shoot with heavy production [and] a tight schedule...

'It was just before the end of the shoot that the other new SanDisk Extreme SD card crashed inside the M9, making the camera dead and the card unreadable in any device.

'With all the embarrassment, I had to shoot everything all over again with my back-up equipment.'

In the end, Lavi decided to replace the camera, a digital rangefinder model, but said he continued to experience problems afterwards.

The photographer received a response to

his complaint from Christian Erhardt, vice-president of marketing at Leica Camera Inc's Photographic Division.

Erhardt said Leica had learned of 'others with the same issue', which it was looking into.

Erhardt invited Lavi to 'test drive a Leica S2', telling him that it 'has not shown the problem due to a different architecture'.

A spokesman for Leica's product management team told AP: 'We have received a number of enquiries about SD card compatibility in the last few weeks, particularly in relation to new SanDisk cards.

'The issue is currently being analysed at Leica and SanDisk.

'As soon as we have established the root cause and a solution, we will communicate it via our website.'

SanDisk confirmed that it is working with Leica but has yet to find a cause.

In a subsequent online statement issued on 5 August, Stefan Daniel, Leica Camera AG's director of product management for Photo, said the problem is affecting less than 0.1% of all M9 and M9-P models sold.

But he added that the firm was investigating with the 'highest priority'.

Daniel said that most of the reported failures relate to SanDisk SDHC cards.

He advised customers to stop using the card if a problem occurs, and to contact Leica for special software needed to recover any lost images.

For details visit <http://en.leica-camera.com/news/news/1/8250.html>.



LEICA ANNOUNCES M9-P UPGRADE OPTION

IN A SEPARATE move, Leica has announced that, from October, Leica M9 owners will be able to upgrade their M9 digital rangefinder cameras to include the sapphire glass features of the Leica M9-P.

There will be two options available to UK customers: a sapphire glass package that replaces the LCD monitor cover with the M9-P's 'scratch-resistant' sapphire crystal cover (costing €750); and a top cover and sapphire glass upgrade (€1,250). The latter also replaces the top and baseplates with silver chrome or



black paint versions. The silver chrome option includes switching the leatherette covering for a 'vulcanite' trim.

The services will take place at Leica's base in Solms, Germany. To book, call Leica Client Care on 0207 629 1351.

SNAP SHOTS

● A Jessops store in Manchester was reportedly looted as Britain's largest high-street photographic chain was clearing up from damage elsewhere the night before (see *News*, AP 20 August). The shop, on Princess Street, close to Manchester Town Hall, is believed to have been ransacked by masked youths. However, it seems that Jessops' three other Manchester stores survived the violence on 9 August, including the recently opened 3,000 sq ft premises on Market Street, the retailer's second Centre of Excellence (see AP 2 July). Many of the Manchester rioters were 'schoolchildren and teenagers', according to the Manchester Socialist Workers Party. 'Some rioters were intent on stealing from shops that sold things many cannot afford,' stated the party's website. Jessops declined to comment.

● Leica has updated the firmware for its S2 professional DSLR. Claimed improvements offered by firmware 1.0.1.8 include the ability to activate the full autobracketing sequence by a single press of the shutter button. Visit <https://owners.leica-camera.com>.



Do you have a story?

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AP only UK photo mag to take part in EISA judging

CANON EOS 600D LANDS EUROPEAN CAMERA CROWN

CANON'S EOS 600D has won the European Camera of the Year title at the European Imaging and Sound Association (EISA) awards.

Judges lauded the EOS 600D as a 'good-value camera that has a very strong set of features and customisable functions.'

'Its excellent resolution and low-noise characteristics, even at high ISO settings, make it an extremely desirable model to amateur photographers.'

AP is a founding member of EISA, which the magazine rejoined in 2007, and is the only UK photography magazine to belong to the organisation, which was founded in 1982.

EISA is made up of around 50 special interest magazines from 19 countries.

Commenting on EISA, AP Editor Damien Demolder said: 'It does not exist to line the pockets of its members, to court those who might be in line for an award or to flatter those that do eventually win.'

'It exists to bring the best magazine technical departments from all over Europe together in one place to discuss, debate and then agree on which of the cameras, lenses and accessories, launched in that year, will best serve the needs and expectations of enthusiast



Canon's EOS 600D was voted top camera by the 2011-2012 EISA panel

photographers across the continent.'

This year's honours list included Pentax's 645D medium-format digital camera, which clinched European Professional Camera 2011-2012.

'With the introduction of the Pentax 645D, the medium-format market has gained a much anticipated and highly competitive member that offers exceptional image quality and handling,' read the EISA citation.

Meanwhile, Nikon's D7000 was voted top European Advanced SLR Camera. 'At the head of Nikon's semi-professional line

of cameras, the D7000 is packed with the high-end features it inherited from the company's D300 and D300S models. The solid body offers high-speed autofocus, a bright 3in LCD, dust control, dual SDXC card slots and full HD video.'

This year's top cameras also included the Panasonic Lumix DMC-G3 (European Compact System Camera); Sony Cyber-shot DSC-HX9V (European Compact Camera); and Fujifilm FinePix X100 (Advanced Compact).

Sigma's 70-200mm f/2.8 EX DG OS HSM scooped the European Lens title.

'Sigma has produced a telephoto zoom lens that offers professional features and exceptionally good image quality at a very reasonable price,' said the judges.

The Canon EF 70-300mm f/4-5.6L IS USM won the Professional Lens category; Tamron's AF 18-270mm f/3.5-6.3 Di II VC PZD was voted European Zoom Lens 2011-2012; and Samsung's NX 20-50mm f/3.5-5.6 ED i-Function bagged the European Compact System Lens title.

Also claiming victory was Epson's Stylus Photo R3000, which was awarded European Photo Printer of the year.

For full details see page 33.

POLICE CALLED OUT IN PARAKEET 'PRIVACY' FLAP



AN AMATEUR

photographer, whose pictures of Government officials 'destroying' parakeet nests sparked police action, is unlikely to have breached UK data protection rules.

Hertfordshire Police officers warned bird enthusiast Simon Richardson that he faced being sued for breach of privacy if his pictures were published in the press.

Although the force has apologised for the 'confusion', it remains far from clear which law the officers were referring to and why they were called in the first place, as Richardson was reportedly taking pictures of a neighbour's garden in Borehamwood from a public street.

Richardson, a business analyst who is campaigning to save the parakeet population, told *The Mail on Sunday*: 'I took pictures from the road, went and did some

shopping, and when I came home there was a police car outside my house. About five minutes later there was a knock at the door and there were two police constables.'

One officer reportedly told Richardson he could be sued for 'thousands of pounds for invasion of privacy'.

As far as UK privacy law is concerned, it seems clear that anyone suing over the matter would not have much of a case.

A spokesman for the Information Commissioner's Office (ICO) told AP that, even if someone pictured destroying nests feared for their own safety upon publication in a newspaper, for example, this would be a 'particularly weak argument' if the photo were justified to be in the 'public interest'.

The spokesman explained that journalists are exempt from the 'personal data' element of data protection rules in any case, under Section 32 of the Act. 'There

has to be some justification in the public interest... It's for the organisation of the journalist to justify that exemption.'

'If [Government staff] were acting in a professional capacity, there is nothing in the Data Protection Act [saying] they can refuse to be filmed.'

Speaking in general terms, the spokesman conceded that there can be a health and safety argument and that the ICO treats each incident 'case by case'.

A spokesman for the Department for Environment, Food and Rural Affairs (DEFRA) was tight-lipped when contacted by AP, distancing the department from the furore.

'No DEFRA staff were involved,' he told us.

It seems the staff were working for the Food and Environment Research Agency (FERA), on behalf of DEFRA.

A FERA spokesman said: 'FERA staff work in close cooperation with the police where they are working in these types of circumstances. They were on premises with the permission of the owner and could see no legitimate reason why they would be being photographed, so took the precaution of informing the police.'

A Hertfordshire police officer with knowledge of the case was not available for comment.

AP
THIS
WEEK
IN...

1885

A NEW photographic nuisance is the persistency of photographers who will send to the individuals concerned photographs of the newspaper notice of any birth, death, or marriages in which they may be supposed to be interested. Especially is this done to happy parents or blushing brides and bridegrooms. But it really was an unfortunate thing to have sent the other day a photographic notice of his death to the deceased gentleman himself!

Photographers used to contact people to see if they were interested in a photographic record of a 'newspaper notice', to keep as a memento of events such as a baby's birth or a couple's marriage. Traditionally, the target market was newly married brides or 'happy parents'. But it seems one practitioner may have stepped way out of line, as AP pointed out this week in 1885. 'It really was an unfortunate thing to have sent the other day a photographic notice of his death to the deceased gentleman himself' screamed the AP reader who condemned such 'nuisance' behaviour.

JESSOPS ESCAPES DAMAGE

IT WAS business as usual at Jessops in Clapham, which escaped damage during riots in London despite being at the epicentre of high-street looting. Staff at the St John's Road store said the shop was 'lucky' to get away unscathed, despite

initial reports suggesting it had been targeted (see AP 20 August).

It seems the store's shutter system deterred would-be looters, although staff were reluctant to reveal exact details for security reasons.

Club news from around the country

CLUBNEWS

BEYOND GROUP

The group stages its fourth national exhibition of prints from 6-10 September at Ipswich Town Hall in Suffolk. A projection of digital entries, plus an awards presentation, will take place on 10 September (2.30pm). Visit www.beyondgroup.info.

DUNCHURCH PHOTOGRAPHIC SOCIETY

The annual exhibition will run from 11-22 October at Rugby Art Gallery and Museum, Little Elborow Street, Rugby, Warwickshire CV21 3BZ. Visit www.dunchurchps.com.

SNAP SHOTS

● Giottos has bolstered its portable tripod line-up with the launch of four new models. The Vetruvian range now includes two new medium-sized tripods built to hold up to 6kg that feature a built-in monopod, and a pair of smaller models that are designed to withstand weights of 4kg. Each tripod is fitted with a quick-release plate, spirit level and pan lock. Prices start at £220. For details call 0845 250 0792 or visit www.giottos-tripods.co.uk.

● Sales of photobooks are set to rocket by 26% in China and India this year, according to Futuresource Consulting. However, the 'highly fragmented' nature of online and retail infrastructures remain a 'significant obstacle' to market growth, said Futuresource's senior market analyst Joanna Wright.



New camera is 12.2mm thick 'THINNEST' COMPACT GOES INTO BATTLE

SONY has unwrapped the Cyber-shot DSC-TX55, which it claims is the thinnest compact camera with an optical anti-shake system.

The TX55 is 12.2mm thick, excluding lens cover (the full dimensions are 92.9x54.4x13.2mm).

Due out in September, the 3.3in OLED touchscreen-equipped TX55 houses a 16.2-million-pixel Exmor R CMOS imaging sensor.

Other features include full HD AVCHD video and 3D Sweep Panorama.

New 'By Pixel Super Resolution' technology is claimed to boost the camera's zoom power to 10x 'without

decreasing pixel count', at full resolution.

Asked how the technology works, a Sony spokeswoman told us that it 'analyses images pixel by pixel to capture incredibly precise photos'.

She claimed: 'Image processing is optimised so that every detail of the original scene is preserved in your recording with superb edge sharpness and realism.'

This feature is also said to be capable of significantly improving still-image quality during movie recording. In movie mode, the TX55 captures 12MP stills.

A price has not been announced.

FLICKR REACHES 6 BILLION PIC MILESTONE

A PHOTOGRAPH shot using a Panasonic Lumix DMC-LX3 has become the six billionth to be posted on image-sharing website Flickr.

The photo – depicting a montbretia flower (pictured right) – was uploaded by Flickr user eon60, who was attracted by its 'colour and shape'.

Flickr members upload more than 2,500 images per minute. One billion images have been added in the past 11 months alone.

A Flickr spokeswoman said: 'Over the past few years Flickr has seen consistent growth, with uploads increasing over



20% year-on-year, as we provide users with an amazing photo-sharing experience that is truly unique to Flickr.'

To view the six billionth picture, visit <http://blog.flickr.net/en/2011/08/04/6000000000>.



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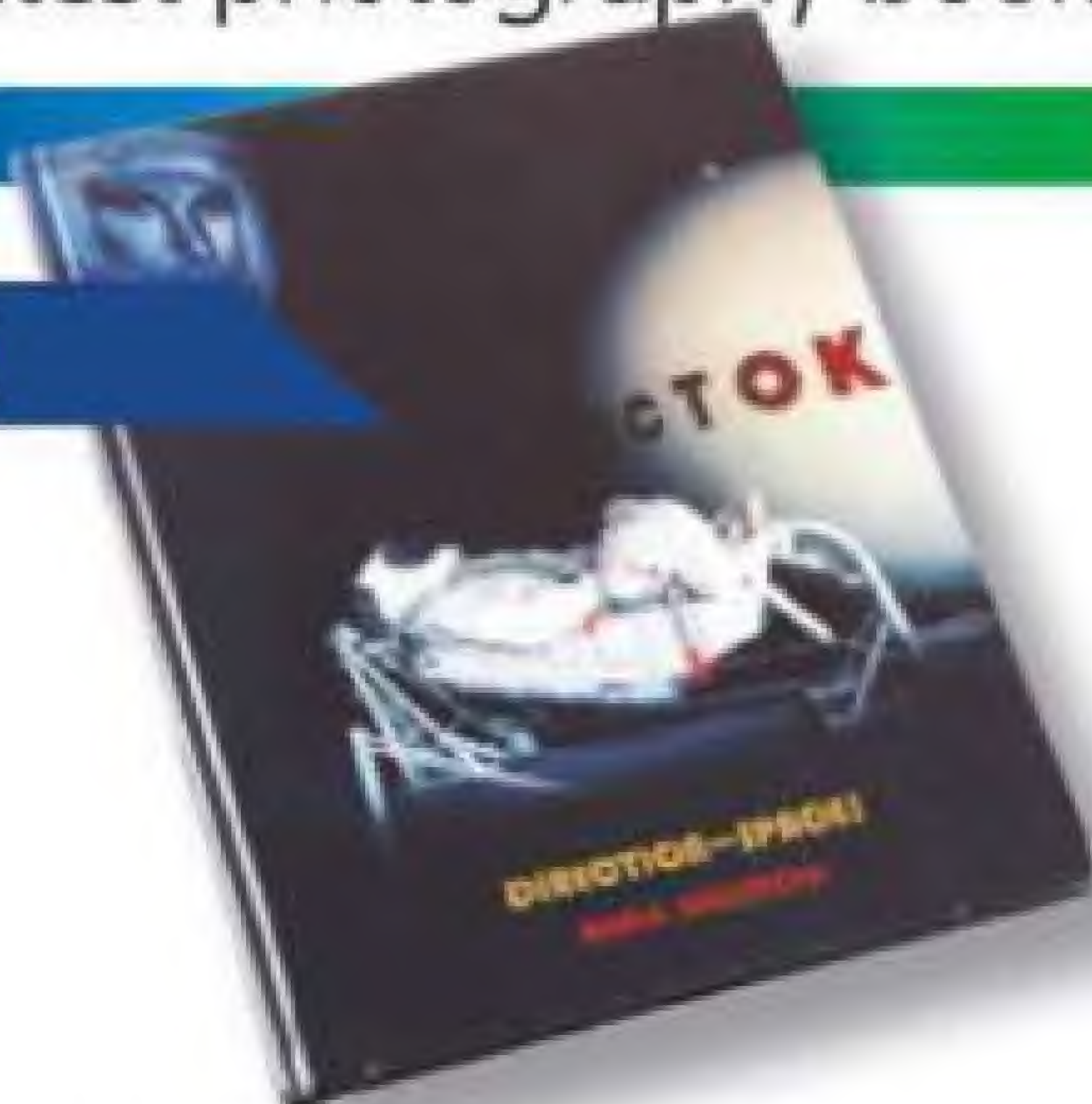
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APReview

The latest photography books, exhibitions and websites. By Oliver Atwell

BOOK



Direction - Space!

by Maria Gruzdeva

Dewi Lewis, £30, 112 pages, hardback, ISBN 978-1-907893-05-6

ON 12 APRIL 1961, the Soviet astronaut Yuri Gagarin became the first human in outer space. In his Vostok spacecraft, Gagarin completed a full orbit of the earth before returning safely.

Direction - Space! focuses on two locations that were key to Russia's space programme: the military research station Star City (an area that cosmonauts have trained in since the 1960s and is now known as The Yuri Gagarin Russian State Science Research Cosmonauts Training Centre) and Baikonur in Kazakhstan, the world's first and largest space launch facility. The book collects a vast array of archive imagery, and explores the physical and psychological conditions of the space community residents. It is a fascinating insight into what was once a top-secret world, one lived out against a backdrop of Cold War politics.

For anyone with an interest in the history of space travel or Russian history, this is a truly invaluable book.



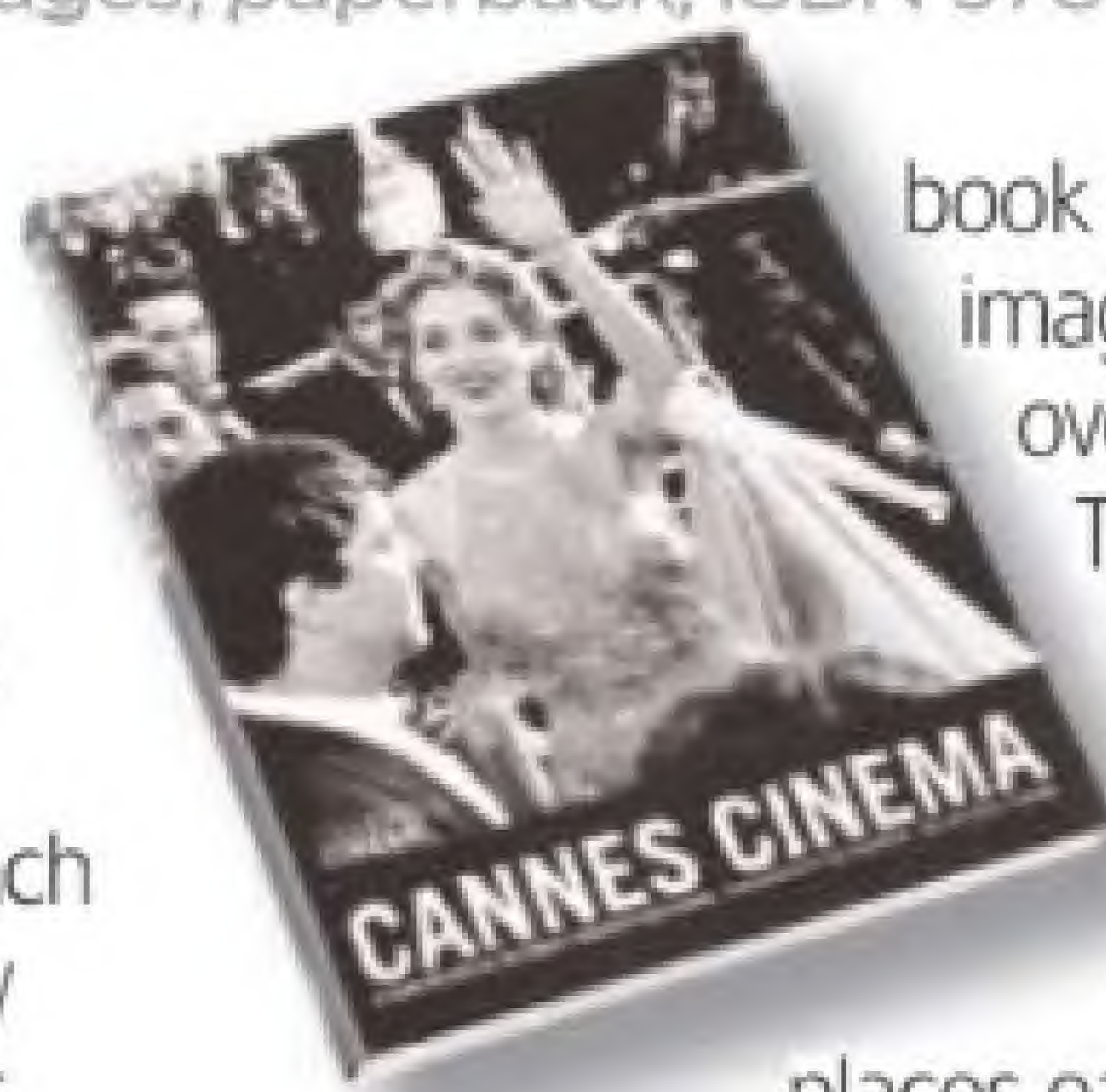
© MARIA GRUZDEVA

Cannes Cinema: A Visual History of the World's Greatest Film Festival

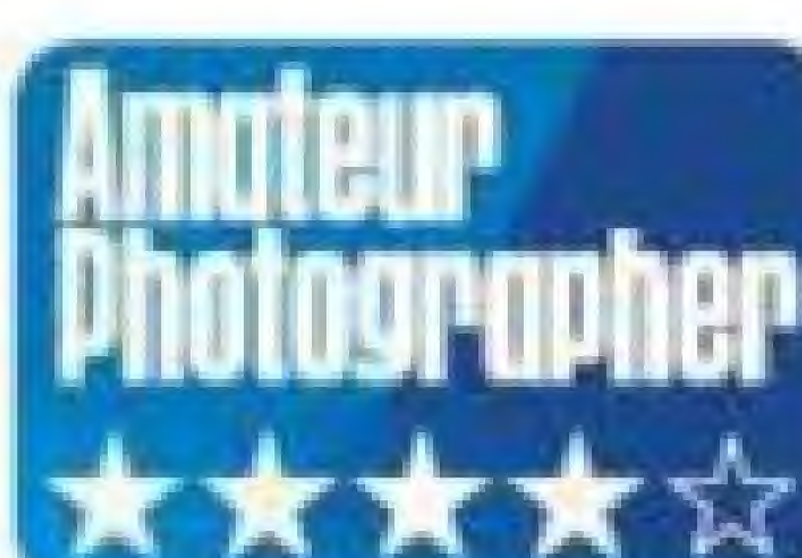
Photographs by the Traversos, text by Serge Toubiana

Cahiers Du Cinema, £25, 336 pages, paperback, ISBN 978-28664-2705-4

THE WORLD'S greatest film festival? I'm sure many disgruntled filmmakers would beg to differ. Regardless, this bountiful selection of images is an intriguing look at the bustling media circus that unfurls every year on the French Riviera. The images come courtesy of the Traverso family, who for four generations have had exclusive behind-the-scenes access to the festival and some of the most interesting stars of cinema. The



book includes more than 500 images, which can often be overwhelming. Luckily, Serge Toubiana's distinctly French-feeling text saves the day by offering insights about the people featured. His text firmly places each image in context and is always light, breezy and interesting.



BOOK



© CANNES DU CINEMA

EXHIBITION



Sean Smith: Frontlines

Until 30 September. Kings Place Gallery, 90 York Way, London N1 9AG.
Tel: 0207 520 1485. Website: www.kingsplacegallery.co.uk.
Open Mon-Fri 10am-6pm, Sat-Sun noon-6pm. Admission free

THIS thorough retrospective brings together the images of acclaimed war photographer Sean Smith. Throughout his career, Smith has cast his lens over many troubled regions of the world, including Bethlehem, the Congo and, most strikingly, Iraq, an area that he was drawn to again and again. Through Smith's photographs, the viewer can see areas that are falling apart and then being rebuilt into something new. In his pictures of Afghanistan, we see images that take place before the US campaign, during the bloody military invasion and then finally the devastated landscape that was the result. Smith's camera acts as a witness



and chronicler of conflict and resolution. His images capture these themes perfectly and, as a result, his place among significant war photographers is assured.

<http://shanghaistreetstories.com>



THE BLOG Shanghai Street Stories documents Shanghai's changing landscape through the lens of Sue Anne Tay, the blog's creator. Tay describes her work as a mix of photojournalism and street photography. The two styles allow her to document the disappearing scenes of Shanghai, the

integration of migrants with locals and the urbanisation of the city. The images are reinforced by Sue Anne's commentary, which allows you to better understand the context of the images, especially if you are not familiar with Shanghai's social and architectural dynamics.

Sue Anne has created a section called 'Behind the Camera Interviews,' whereby she talks to other street photographers based in Shanghai. Not only are the interviews interesting, but there are also some wonderfully insightful snippets from the photographers' bodies of work. With many of the photographers interviewed using different styles and techniques, the site is a joy to work through.

Shanghai Street Stories is a very well laid out blog. It is easily navigated using the key words column, which enables you to easily link to a subject of interest within the site.

Sophy Mutch



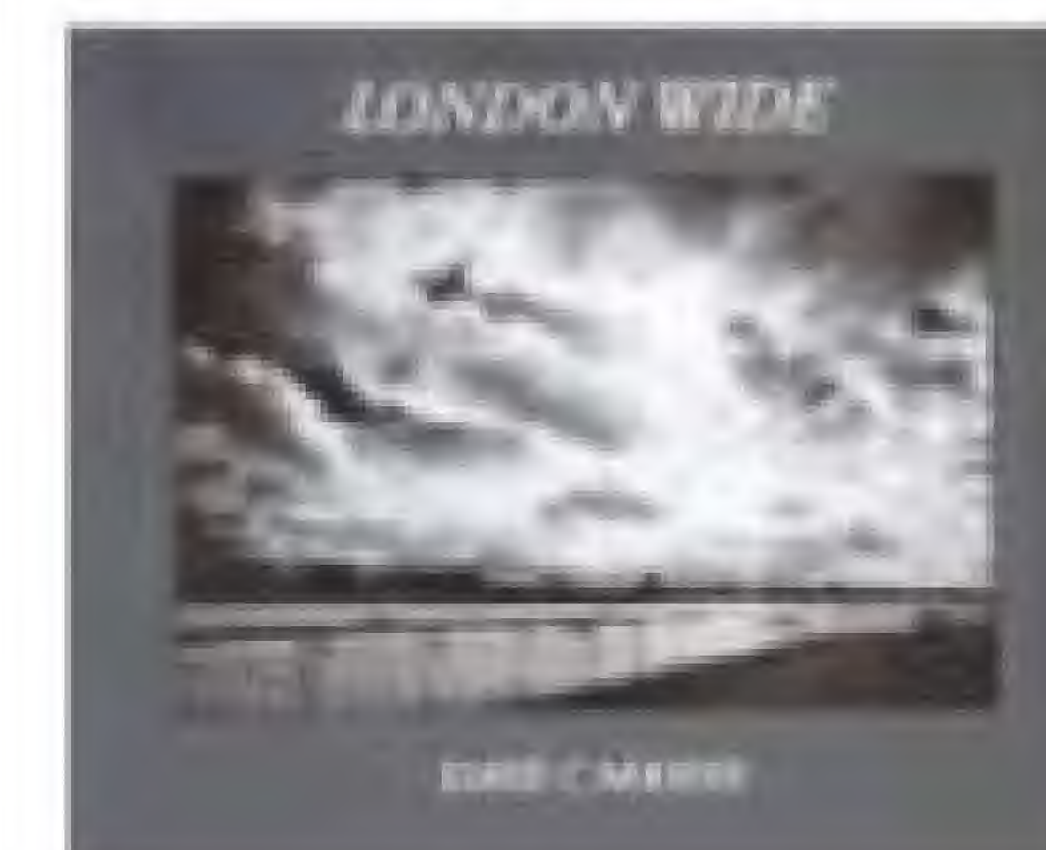
CONDENSED READING

A round-up of the latest photography books on the market

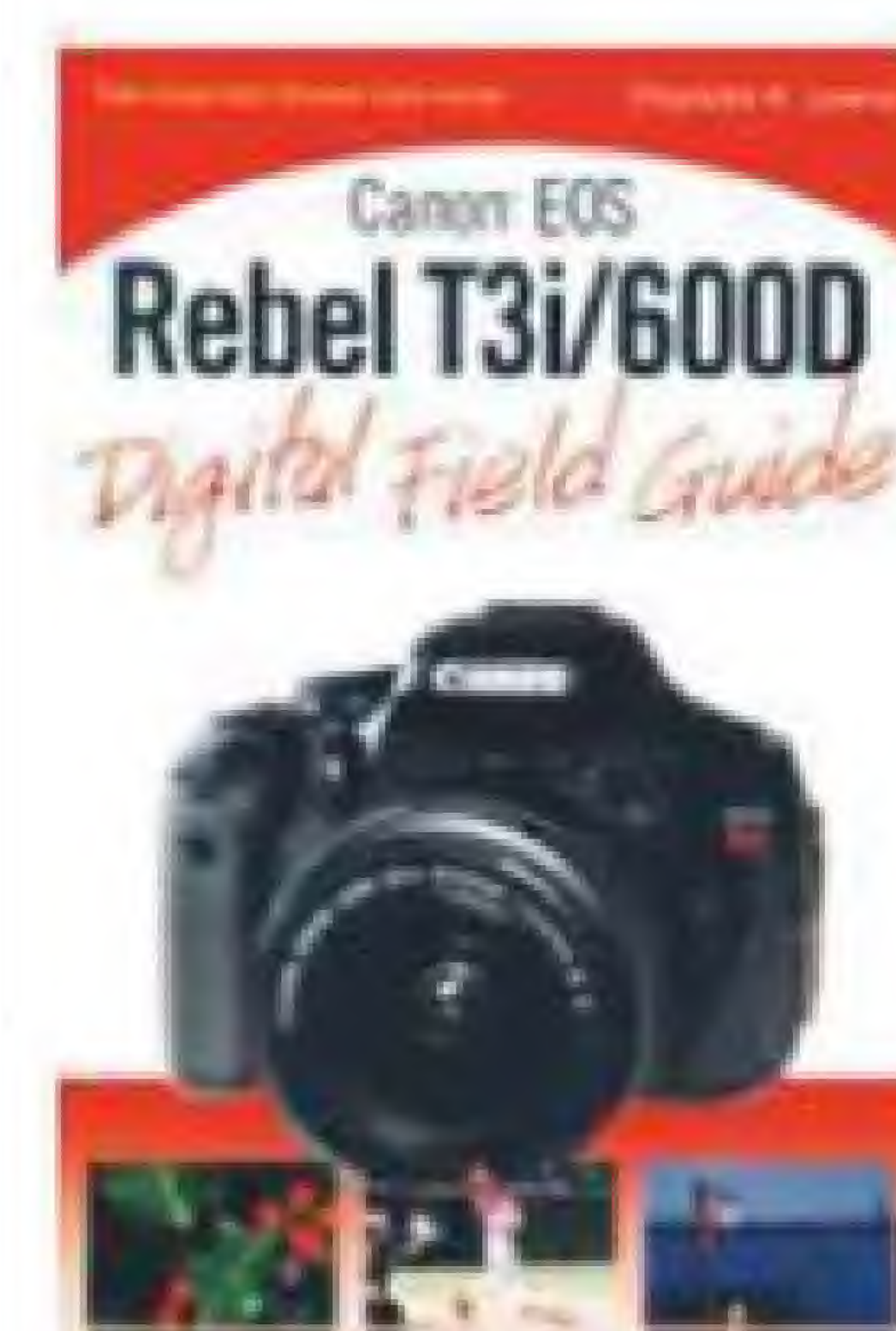


● **SMALL FLASH PHOTOGRAPHY** by Bill Hurter, £24.99 This book guides readers through the best ways to employ small electronic flash units both on location and in the studio.

As prices drop, the equipment is becoming more accessible to all photographers, whether professional or amateur. If you're thinking of delving into the world of flash, you could do worse than consulting this handy and illustrative guide. ● **LONDON WIDE** by Dave C Mason, £34.99



Available on blurb.com, Dave C Mason's visual ode to England's smoky capital is a monochromatic stroll through streets, parks and over bridges. The high-contrast images emphasise the light falling on the city, which in turn reveals the many faces of London. It's a thorough and considered look at a place that is at once loved and derided by the people who inhabit it. ● **PENTAX K-7** by Peter K



Burian, £14.99 The Magic Lantern Guides are always a reliable source of information for your camera and this one is no different. Peter Burian's straightforward text tells you everything you need to know about the K-7, and presents the information in a clear and concise manner. ● **CANON EOS REBEL T3i/600D DIGITAL FIELD GUIDE** by Charlotte K Lowrie, £13.99 'Great photos happen when you really know your camera,' says the blurb on the back this book. Too true. This guide breaks down the jargon and technical specifications of the Canon EOS 600D and presents the information in plain English, meaning that you can put away the headache pills and rest assured that there is a straightforward instruction manual to consult.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

IN-STRAP STABILISATION

I have just finished reading an interesting article on camera stabilisation by Richard Sibley (AP 13 August), and I would like to describe a method that I have found to be very effective.

For a right-handed photographer, place your left arm through the camera strap so that the strap is over the right and under the left shoulder. Then, holding the camera in your right hand, bring it up to your eye. Now grasp the strap under your left shoulder in your

left hand, and then bring your left hand up to the camera. This tightens the strap, pulling the camera against your face and 'locking' the hand/camera combination in position. You are then ready to go.

I have used this method many times over the years and, although nowhere near as good as using a tripod, it is quick and has allowed me to capture sharp photographs at slow shutter speeds. It is even more effective if you can find a wall to lean against.

David Hill, Hertfordshire

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

METHS VS VODKA

In Tom Maughan's letter of the week (AP 13 August), vodka is recommended as alcohol for cleaning purposes. That's fine if you want the excuse to drink the unused portion, but a small bottle of spirits is proportionately much more expensive per unit volume than a large one and you will pay duty and VAT.

The budget option is to buy methylated spirits from your local hardware or DIY outlet. It is poisonous and must not be consumed. However, I always keep some in the house for removing ink from non-absorbent surfaces, for getting dried-up felt-tip pens working again, and for killing mealy bugs on houseplants. It can also

be used for preserving biological specimens for, say, subsequent identification after photographing them (no, it can't always be done from the photograph). It is also a good surface steriliser, on a tissue, for minor skin injuries or infections.

Harold Gough, Berkshire

Wise advice, Harold. Personally, I prefer a single malt spirit, but there's no way I'd waste it on cleaning surfaces – Mat Gallagher, deputy editor



<http://www.whattheduck.net/>

What The Duck



THE PERILS OF MAIL ORDER

I should have known better, but I purchased a Nikon P7000 from Jessops online in April. Recently, it developed a fault so I emailed Jessops online to arrange the camera's return and repair under guarantee. I received a reply stating that the camera had to be taken to the nearest Jessops branch and couldn't be posted. Our local Jessops store closed last year and the nearest is some 25 miles away!

I rang the Jessops helpline and was told I could, in fact, return the camera by post and that they would phone me back with a reference number. Two days later, still no phone call. I finally emailed their customer service department expressing my frustration and got the stock reply to attend my nearest branch!

Well, I will be attending my nearest branch, but I certainly won't be repeating my experience with Jessops. Be warned: if you live in the remote highlands and islands, expect a long drive if your goods are faulty.

Neil Legg, Dorset

A PASSION FOR MATHS AND SCIENCE

In your letters page of AP 23 July, Matthew Stuart writes that he has 'a passion for maths and science' and that he enjoys 'the interlinking of these with the artistic side of photography'.

May I suggest that he has at look at Michael J Langford's book *Basic Photography*. Since entering photography as a profession in 1966, I have yet to come across a better book that easily explains the maths and science of photography. I now have more than 1,000 books relating to photography and still find Langford's *Basic Photography* and his *Advanced Photography* the best regarding these issues.

John Heywood, Northamptonshire

Some good advice, John. Michael J Langford's book is now in its eighth edition and is still readily available. Matthew could also try back issues of AP for Geoffrey Crawley's fine investigations, which graced our pages for many years – Mat Gallagher, deputy editor

ALL TIED UP

I was interested to see the collection of cameras owned by Douglas Thomson (Letters, AP 13 August). I also have a collection of cameras, but my collection is on a neck tie. You could say that I am too tied up with my photography!

Keith Hughes, Surrey

Very nice, Keith. I hope there's a Windsor in there somewhere! – Mat Gallagher, deputy editor



THE MOST
EXPENSIVE FILTER...

I thought readers might be interested in this photograph that I came across recently, taken a few years ago and forgotten about. This could certainly be described as



© ARTHUR ALLAN

SHOP AROUND

I would like to add my experience to the subject of the high charges made by camera manufacturers for their batteries. I recently received a gift voucher for Amazon, and thought I would buy something for my Nikon D80. I looked at the ads in various magazines to see what the price would be for an EN-EL3e replacement Nikon battery, and it was anything between £50 and £70.

However, when I looked on Amazon, the first one that came up was a genuine Nikon replacement EN-EL3e for just £25.99, including postage and packaging. OK, so you might say that Amazon is a big internet warehouse with low overheads, but when my battery arrived I saw that it had been dispatched from a well-known camera retailer in Norfolk. I presume this supplier has made a profit on this transaction, so the

conclusion that I can draw from this is that other retailers are ripping people off. If that is the case, then be prepared to shop around.

Frank Dransfield,
via email



A VITAL PART

Dave Swann (*Backchat*, AP 20 August) raised a point that should be made known to all current compact camera manufacturers: namely, that a viewfinder should not be considered a useful accessory, but rather a vital part of picture taking. All too often we see a digital camera being held at arm's length, thus guaranteeing camera shake, while hoping that the spare hand will shade the LCD display. I have had for some years a humble 5-million-pixel Fujifilm compact; yes, I am aware that by current standards this is out of the race, but it has one redeeming feature: a true optical zoom viewfinder that allows me to shoot at any position of the sun while holding the camera at eye level.

I accept that the digital compact camera market is highly competitive and that the addition of an optical viewfinder would add precious pounds to the selling price, but we must ask ourselves, would Carl Zeiss have tried to make a three-element Tessar? Cheaper, yes, but...! Dave's *Backchat* should be enlarged and distributed to all digital compact manufacturers. They really should take note.

Mike Rignall, Gloucestershire

Canon offers two of its PowerShot compact cameras with viewfinders (the A1200 and G12), but sadly the mass market does not demand this feature so viewfinders are unlikely to make a full-scale return – Mat Gallagher, deputy editor

BACK CHAT

AP reader Mick Bidewell
ponders the naivety of youth

MY LATE dad had a saying whenever a young person made an innocent remark: 'Oh, the naivety of youth.' It's something I found myself saying to a young friend of mine recently. Unemployed and bored to tears, he'd taken up photography. His parents bought him a Panasonic Lumix DMC-TZ10, which has been set on auto ever since. Yet barely a year later, he says he wants to be – of all things – a war photographer.

After I'd loaned him a few old copies of AP to help set him on track, he pointed out an article about photographer Don McCullin's years spent photographing various wars (*Icons of photography*, AP 7 March 2009). During a conversation on how he'd like a 'crack' at taking pictures in Afghanistan, I shook my head in disbelief. His reasoning is that anyone can be a war photographer. After all, you just need to point your camera in any direction and instantly you'll see a newsworthy picture – particularly with today's high-tech gear. Forget about photographic skills or the incredible courage that's required. All that's needed is a decent point-and-shoot camera and you're set. The mind boggles!

There's no need to explain Don McCullin's abundant qualities – except to my pal who, at 18, had never heard of him. The fact that several photographers have recently died in the Afghanistan conflict is further grim testament that taking photographs in a war zone is no picnic. I pointed out the numerous wars Don McCullin has covered, as well as how blessed he's been in not losing his life in his heroic efforts to show we civvy-street softies just what a horrible world we live in.

Not to be outdone, my young pal argued that McCullin wasn't able to utilise the fantastic convenience of today's digital cameras. No, but the fact he took his iconic photos using his battered old manual Nikons makes his pictures all the more remarkable. Loading film and switching lenses in the chaotic and bloody battlegrounds of Vietnam (or wherever) was second nature to the likes of McCullin, the late Larry Burrows or any of those guys. And that was before the real job of taking pictures began. Doubtless a point-and-shoot digital compact like the Panasonic Lumix DMC-TZ10 would have been a godsend to McCullin in 1968. But if ever there was an occasion when who's behind the camera is more important than the camera itself, it's surely when that photographer is up to his neck in muck 'n' bullets!

As I told my young mate, taking pictures in the city centres nowadays is also about engaging the enemy. In this case it's over-zealous coppers or security guards. Not to mention other citizens concerned over just where we point our cameras. While our streets are hardly the war zones encountered by the likes of Don McCullin, they're still dodgy when it comes to taking pictures. I jokingly told my mate to get in some street photography practice before thinking of that plane ticket to Afghanistan. 'What's so difficult about that?' he asked, forcing me to again say, 'Oh, the naivety of youth!'

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PHOTO INSIGHT

Cathal McNaughton explains how he took this image of the tunnel beneath the Place de l'Alma, the scene of Princess Diana's fatal accident



CATHAL MCNAUGHTON

Award-winning Cathal McNaughton has more than ten years' experience covering conflicts and breaking news for national newspapers and international press agencies. He shares his best press photographs and reveals how he captures a subject in ways that others haven't seen

To take part in one of our free street photography *Masterclasses* with Cathal, send an email with your name, address, telephone number and a couple of sentences about your photographic interests and experience to appicturedesk@ipcmedia.com

WHAT you're looking at here is the jury from the inquest into the deaths of Princess Diana and Dodi Al Fayed, as they walk into the underpass where the accident took place. The crash occurred in Paris on 31 August 1997, but the inquest took place more than a decade later, in October 2007.

The 11 jurors had been flown to Paris to retrace the footsteps of Diana and Dodi that fateful night. This was the moment they headed towards the Alma tunnel, where they were shown the entrance and the place where the car crashed. A small number of press photographers were granted permission to follow the jurors and other personnel in two coaches. I was one of the accredited photographers for the event.

There was such huge press interest in Diana that the authorities wanted to control the media situation as much as possible so it didn't turn into a massive circus in the centre of Paris. People were going about their daily business – the city wasn't at a standstill at all. The area was briefly cordoned off, but it was soon re-opened.

The jurors are walking away from the camera and you can only see their backs as they head towards the dark tunnel. There is a feeling of doom in the picture and I was trying to convey the sombre and solemn mood and the atmosphere at the time. I wanted to portray a sense of what was happening and what might happen next. Although this shot was taken many years after the accident, it was as if the figures are walking down into the scene all those years ago.

Photographing the people from behind has been quite effective here. The viewer is privy to the scene and almost becomes a member of the jury. Part of my intention was to give the viewers who weren't there

a sense of what it might have been like had they been walking with the jury. There was another reason why I photographed the people from behind. If I remember correctly, the people with the red armbands were members of the jury and they couldn't be identified.

The biggest challenge was trying to make the image interesting. Because the accident had happened many years before, there was nothing to show what had taken place

there. My viewpoint is slightly raised, but this was the natural incline of the road. I was using my Canon EOS-1D Mark II. I used a long lens for this image (although I can't remember exactly which one) to compress the tunnel and the people in the foreground. I needed to bring them together before they reached the entrance of the tunnel because if they had reached the entrance, they would have been in darkness and it would have been difficult



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to get a good exposure. As I recall, the light was quite flat and even.

I took many other pictures on the day, but for me this image told the story best. I took some photographs inside the tunnel of the actual pillar that the car collided with, but the images didn't have the same atmosphere. I didn't need to photograph the actual pillar with the indent in it to tell the story – it didn't relay the story any better than this image taken from

outside. You don't always have to photograph the most obvious thing to tell a story. You may find that you can relate the story through other pictures that are less obvious. It's a case of thinking about what you're trying to convey.

I was aware of the importance of this event from a news and historical point of view – you can't *not* be aware of the media attention of an event like this. In fact, I wouldn't be doing my job if I weren't aware

of it. Even though there was huge interest in what was going on, I like to think I treat any situation with the same respect, regardless of how high profile the story or person involved is. Everybody deserves the same degree of respect. **AP**

To see more images by Cathal or to book a place on one of his workshops, visit www.cathalmcnaughton.com

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John Freeman explains...

Combining colour

NEW
SERIES

John Freeman explains how we can make the most of colour in our images

MOST of us live in a world surrounded by so much colour that it is easy to take it for granted. This is one of the reasons why, when I am composing my shots, one of the first things I think about is how the various colours can work together.

On the colour wheel (right) the hues are positioned around a circle and show the relationship between the primary, secondary and complementary colours. There are two colour methods – additive and subtractive. The additive primary colours are red, blue

and green, while the subtractive primary colours are red, blue and yellow (actually magenta, cyan and yellow). For this article I'll be referring to the subtractive colours (RYB), which are the traditional primary colours.

When primary colours are mixed together they produce secondary colours, such as green from yellow and blue. Colours that are opposite

each other on the colour wheel are known as complementary colours. Some people think that complementary colours clash, and because the contrast is so great they look brash. Conversely, colours closer together on the colour wheel create more subtle combinations. Both approaches can work – it just depends how we combine colour in the frame.



ALL PICTURES © JOHN FREEMAN

Bold colour

LET'S look at this shot of an isolated building in a field. I first saw it when I was driving to an early morning shoot. The vivid red that has been used to paint one of the walls caught my eye. I got out of the car and as I walked closer it occurred to me that I had the potential to take a shot that consisted of all the primary colours: the blue sky, the red wall and the yellow field. These colours worked so well together that all I needed to do was compose the picture so I could take full advantage of them. To do this I used a 24mm wideangle lens on my Canon EOS-1Ds Mark III camera. I got down low to frame the shot so that the red wall of the building was against the blue sky rather than against the somewhat subdued-looking hills in the background, which would have been the case had I taken the shot from a standing position. The result is a vibrant picture of a very simple scene.



Subtle colour

IN CONTRAST, this picture of a canyon shows how colours that are near one another on the colour wheel can be equally effective. The subtle differences in these colours work well together because I have taken advantage of the light coming in through the opening at the top of the canyon. This has created shadows that define the unevenness of the rock and help to create a sense of depth. The hues in this scene may be subtle, but the effect has an almost sensuous, dreamlike quality. Again, I used a 24mm lens, but this time I mounted the camera on a tripod as the exposure was 2.5secs because of low light levels.



Using colour for background

ANOTHER way of making colour work for us, especially in portraiture, is to use a contrasting colour in the background. In this picture of a woman in Rajasthan, India, I noticed her sitting in the doorway of her house. In the room immediately behind her I could see a wall painted the most vibrant blue together with a blue oil drum. Although the two blues are close to one another on the colour wheel, there is enough contrast to add variation to the background so that it is not just 'flat' colour. I repositioned her against this background, which contrasted perfectly with the material of her headdress so that she stood out and immediately grasps our attention. The light is now coming from the right and increases the intensity of the shadow detail in her weathered face. I used a medium (135mm) telephoto lens, which enabled me to remove some of the clutter in the background and get in close. I used a relatively wide aperture of f/4, which has served to soften the background and the subtlety of the blue colours.

TOP TIPS

- Look for complementary colours when you are shooting. These will make your pictures come alive
- Study a colour wheel. These are available at most artist suppliers or decorating shops and will help you to understand the effects of different colours when placed next to each another
- When photographing a portrait, try to choose backgrounds that add colour but do not dominate the picture
- The colour of light changes throughout the day. For example, the light is warmer at the beginning and end of the day than it is at midday. Use these variations to create different moods in your images
- Try using coloured filters to accentuate colour in a scene
- Do not rely on your camera's auto white balance setting. In some cases it can neutralise the light

The colour of light

ALTHOUGH we perceive daylight as 'white light', it is actually made up of all the colours of the spectrum, ranging from red to violet with five other distinct bands – orange, yellow, green, blue and indigo – in between. Of course, these colours do not stop rigidly next to one another and we can divide them into three main colour bands: red, green and blue. If we project these colours in equal intensity onto the same spot, the result would appear white.

Throughout the day the colour of light varies. On a clear day when the sun rises it can be quite red and warm. The same is true in the evening. But at midday, when

the sun is at its highest, the light is cooler or bluer. The variation in the appearance of light – or the colour temperature – is measured on a scale known as Kelvin. This ranges from 3,000 Kelvin (K) – an average domestic light bulb – through to about 8,000K in the shade, and under hazy or overcast skies.

On most modern digital cameras there is usually a variety of icons for different lighting conditions: cloudy, sun, cloudy with sun, and so on. Each of these icons alters the colour-temperature setting on the camera. There will also be an auto setting, known as auto white balance (AWB). On more advanced

cameras you may find these icons together with a K setting, so you can set whatever colour temperature you desire.

The most common problem when you set AWB is that the camera might 'neutralise' the light. If the sun is low in the sky – at the end of the day, for example – it will be warm and atmospheric. This is no doubt what will have attracted us to take a shot in the first place. However, the camera might decide that the scene is too warm and adjust the colour balance automatically in order to remove that warmth. The result will be a very cold and dull picture, and not at all how we envisaged it.

1 When I took this shot of Mullion Cove in Cornwall, the sun, which was to my right and slightly behind, was just about to set. You can see the long shadows most clearly in the foreground grass and on the large rock that rises out of the sea. This rock also looks as though it has been spotlighted in a strong shaft of light.



2 What really makes the shot is the warmth of the light and the way it bathes the clouds in a range of colours, giving us an almost a spiritual vista. I had the white balance set to 5,200K, which is an average daylight setting. If I had set the camera to AWB, much of this effect would have been lost since the camera would have used a higher setting of around 6,200K that would have removed the warmth from the sky.

3 To retain the maximum amount of detail in the sky, I used an ND grad filter to balance the exposures required for the sky and the foreground. Without this, the sky would have been burnt out or the foreground underexposed.



THIS is an image of a reflection in the glass wall of a London office block. I saw that the glazing bars of the windows had a superb graphic quality and would make a great image if framed correctly. The reflected colours in the glass were also eye-catching. From yellow to green and blue to cyan, the combination of colours form a wonderful abstract image. I used the Hue/Saturation tool in Photoshop during post-processing to push the saturation to its limit. Of course, this has dramatically altered the natural colours of the picture, but it makes such a strong image that in my opinion the time I spent experimenting was worth it.

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Blade stunners

Sam Cooper's accomplished and technical images of rollerbladers at night show how action photography can be enhanced by flash. He takes **Oliver Atwell** through the process of capturing this skilful sport

MENTION sports photography and most people think of footballers darting across the pitch in the sterile glare of daylight, golfers rendered like miniature figures in a vast expanse of green or rugby players captured in mid-air while diving for the try line. Very few people will have come across images such as those produced by Sam Cooper, whose photographs of rollerbladers depict an

artful use of light, location and composition.

With his series of flash units and off-camera triggers, Sam captures the balletic poise of his subjects at the exact moment they showcase their skilled moves for the camera. The fact that each of these shots is taken at night further emphasises the drama and spectacle of the event.

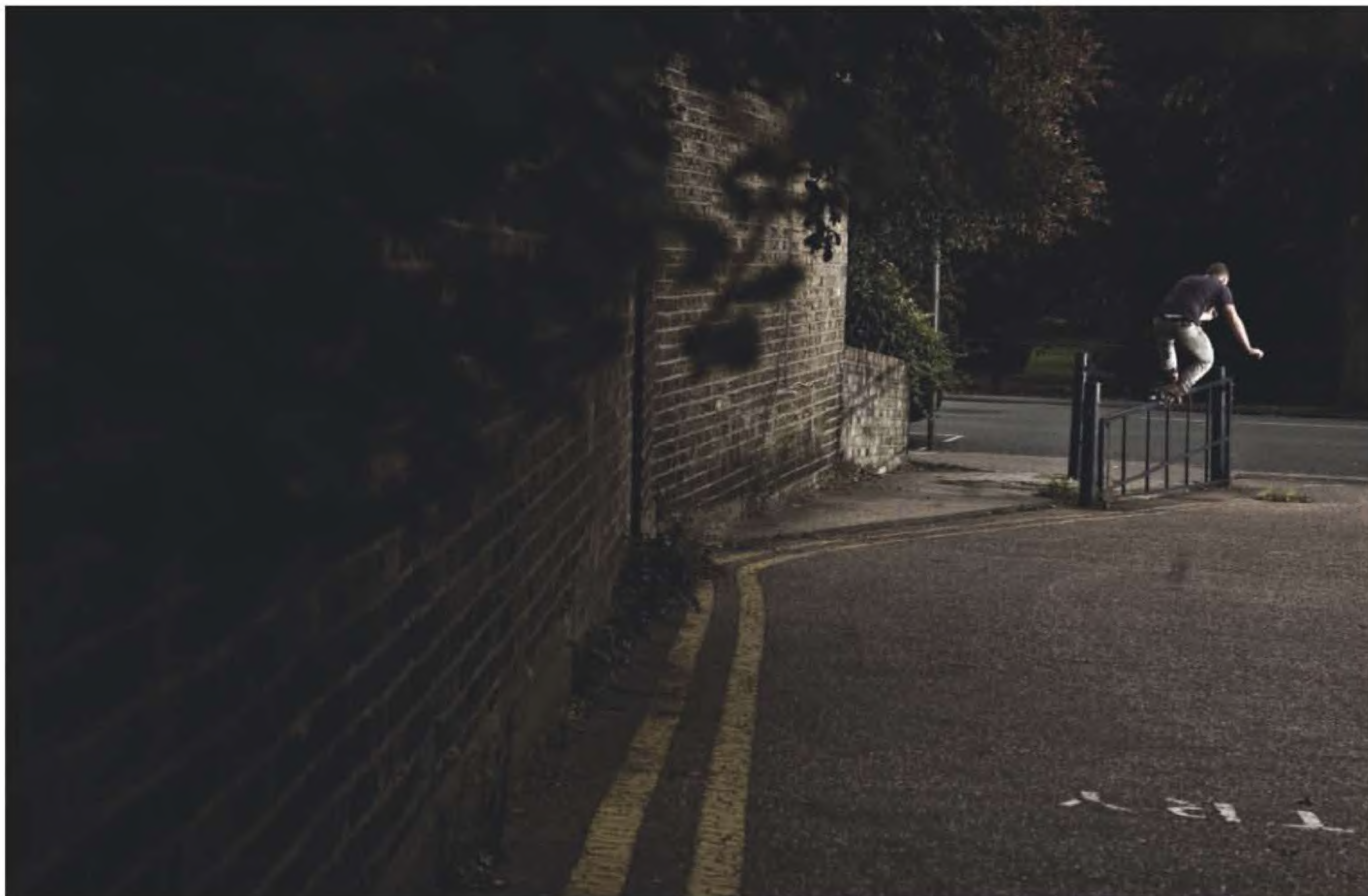
'The lighting of my shots is a crucial element of the final image,' says Sam.

'Well-handled, off-camera lighting can make the difference between a good image and a great one, but it's about more than just freezing the action. My obsession lies in keeping the image looking as natural as possible and accurately representing what's going on in front of me.'

Sam, who is based in St Ives, Cornwall, has always had a fascination with cameras and puts this down to a creative upbringing by both his mother and grandfather. However, it was his love of rollerblading that drove his passion for photography.

'With any growing sport, there is an overwhelming desire to document the progression of the scene and the individuals involved in it,' he says. 'But as with all action sports photography – actually, as with all photography – you want to progress in what you do. Then, once you've been working on it for a while, it begins to look much better and more like the images in your head. So what began as a crude form of documentary work has developed to the point that it





has become much more of an art form and a direct reflection of the sport itself.'

LIGHT

Sam's use of light can be traced back to one key influence: the atmospheric tableau style of American photographer Philip-Lorca diCorcia.

'DiCorcia's work had a massive impact on how I went about lighting my shots,' says Sam. 'My aim when I began was to emulate his style by keeping things looking natural, but still giving the focal point the necessary lighting to draw the viewer's eye. DiCorcia's images contain a very blurred line between fact and fiction. It's something that I attempt in my own work. I think we both essentially take images containing truth, but prep the scene and model to our own liking.'

According to Sam, light placement and angle are the keys to any image that he shoots, although he admits that each set-up is different due to the location.

'The first thing I do when I'm at the location is set up my flashes [a Vivitar 285HV and two Canon 540EZ Speedlites] and connect them to the CyberSync receivers [a CyberSync CST and three CyberSync CSRBs],' he says. 'I then attach them to tripods and begin placing them around the scene. I usually have a solid idea of where I should place my units, although some tweaks to their placement, angle and power may be needed as the

night goes on. The intensity of the light is the thing that I find I get incorrect more than anything, but by repeatedly shooting test shots without the subject in the frame I eventually get it right. There's a real element of trial and error.'

Naturalism and depth are key features of Sam's images, both of which he is able to achieve through his lighting placement.

'Depth refers to using the light to achieve a three-dimensional space, such as in my shot of Luke Milbourne [see above]' he says. 'Through the placement of flash heads, I can illuminate a section in the foreground and then another area in the back to give the whole environment a depth that I wouldn't be able to achieve with a single light source or on-camera flash, or even just the available light, as was the case with the aforementioned shot. Coupled with my desire to keep the lighting as even as possible, I'm able to create a controlled image.'

One of the most striking elements of Sam's lighting is that it appears almost as if he has happened upon it by chance. The pools of illumination suggest the kind of ambient lighting that can be found in any industrial or urban location. His photographs therefore carry an air of naturalism that helps to maintain the balance between fiction and documentary.

Sam's desire to maintain natural and even light is helped by his avoidance of flash-generated shadows and hotspots: two things that could easily break the spell and

take the viewer out of the world created within the images.

'I really try to keep the lighting levels as even as I can,' says Sam. 'That means I have to make sure there are no blown-out areas that could potentially draw the eye of the viewer and distract them. On the opposite end of the highlight scale, I'll also do everything I can to avoid harsh shadows cast by my flash units because they can look incredibly unnatural and throw shapes into the composition that I hadn't anticipated.'

Sam can generally avoid shadows by the placement of the flash units and by ensuring that there are no significant obstacles in the way of the beam. When it comes to glaring hotspots, a technique that can often come to the rescue is the use of reflectors.

'In shots where there is a risk of blowing out certain areas I can utilise reflective surfaces that are already present within the environment,' says Sam. 'If I'm able to bounce the flash off obstacles not in shot, then the light will reflect back into the image and the intensity will be more diffuse. I also have the option of using a Lastolite 60mm Ezybox, which is a softbox that can be attached to a flash. It's a really handy tool.'

A common problem for many photographers new to flash is the issue of their camera's flash sync.

'It's crucial that you understand your camera's flash-sync capabilities,' says Sam. 'Shutters are made up of two separate curtains. When the photographer takes a photo with a slow shutter speed, the first

Previous page:
'Ash Bysouth –
Allyoop Topporn'

Above: 'Luke
Milbourne –
Top Acid'

Top right: 'Matt
Alway – Makio
as the Great
Ouse River Flows
Below Him'

Right: 'Will Sly –
Ollie From Bank
Into Road'



ALL PICTURES © SAM COOPER



curtain opens to expose the sensor to light and then the second curtain closes to block the light. However, if you're using a fast shutter speed, the second curtain will begin to close before the first one opens all the way. This can mean that you're restricted in terms of how fast you can set your shutter. Most DSLRs will only allow you to shoot flash using a shutter speed of 1/250sec. However, I use a Nikon D50, which will allow me to shoot at up to 1/500sec. When you take the shots that I do, it makes all the difference.'

LOCATION

Choosing the right location is very important. The environments vary greatly, ranging from skate parks to suburban streets. Sometimes the location determines the trick that will be performed, but at other times a particular trick will require a location containing particular obstacles in order for a particular shot to come together.

'I always look for a location that contains an obstacle that the subject can interact with,' says Sam. 'Most of the time the location is predetermined by the subject, as they understand that the particular trick that we're going to showcase can be performed there. However, if it's a new location, then it's always best to go in with a clear mind. There have been too many occasions where I've gone into a location with a previsualised shot in mind only to find that it won't work.'

Sam's photographs display a direct interaction between the subject and the

environment. Mundane everyday locations, such as car parks, take on a vital spark of life and become a charged playing field where the subjects can display their mesmerising feats of skill. These locations can also offer Sam intriguing framing and compositional devices.

'In most of my shots I try to use either parts of the scenery or the obstacle the trick is being performed on to frame my picture,' says Sam. 'A good example is my shot of Matt Alway, which we shot on a bridge going over the Great Ouse River [see above]. I was able to use the steps and banisters of the bridge to create a dynamic composition to draw the viewer's eye into the centre of the image and, consequently, Matt sliding down the banisters.'

According to Sam, a good angle or viewpoint is as important as the light. Different locations require different angles to bring out not just the best of the environment, but also the best of the trick being performed by the subject.

'I always find myself looking for that unconventional angle that can help to draw the viewer's eye,' says Sam. 'Once I know the angle, I can begin to consider the composition and refine it. I need to think about how the subject is going to interact with this arrangement. But it doesn't always have to be from an unconventional perspective. Sometimes just a simple, flat-on shot can work beautifully, as in my photograph of Dan Collin (see page 24).'





➔ LENS AND FOCUS

With subjects that are often moving at high speeds, focusing can be a real issue and it's one that Sam takes very seriously.

'Making sure that the subject is sharp, even when they're travelling at speed, is an important part of my image making,' says Sam. 'To an outsider it may look like a hard process of trial and error, but in fact it's quite simple. It's all planned, because I ask my subject to stand in the central area of focus within the composition and then take a test shot. Of course, that comes after I've selected the right lens for the job.'

Selecting the right lens for the job usually depends on how Sam decides to display the composition.

'Sometimes I have a choice of lenses due to the nature of the scene, but usually I make the decision quite quickly by viewing the scene through the lenses that are being considered,' says Sam. 'Each lens has its own virtues. The Sigma 18-55mm f/3.5-5.6 optic allows you to get closer to the action without cutting out the scenery surrounding it. Long lenses, such as a Sigma 75-300mm f/4-5.6, are great for being a little more selective with what you show. However, I also sometimes find myself using a Nikon AF 50mm f/1.8 optic, which I see as a real art-maker. It has a beautifully strong depth of field and helps to bring the subject out from the fore and background.'

PART OF THE SCENE

As Sam is a rollerblader himself, being part of the scene definitely makes his job a lot easier.

'I've been rollerblading since I was about 12 years old,' says Sam. 'Understanding the sport means that I know which moves will translate well to still images and which ones won't. It's something that you come to understand. Some tricks will work well as a photograph, whereas others will look a lot better in a video.'

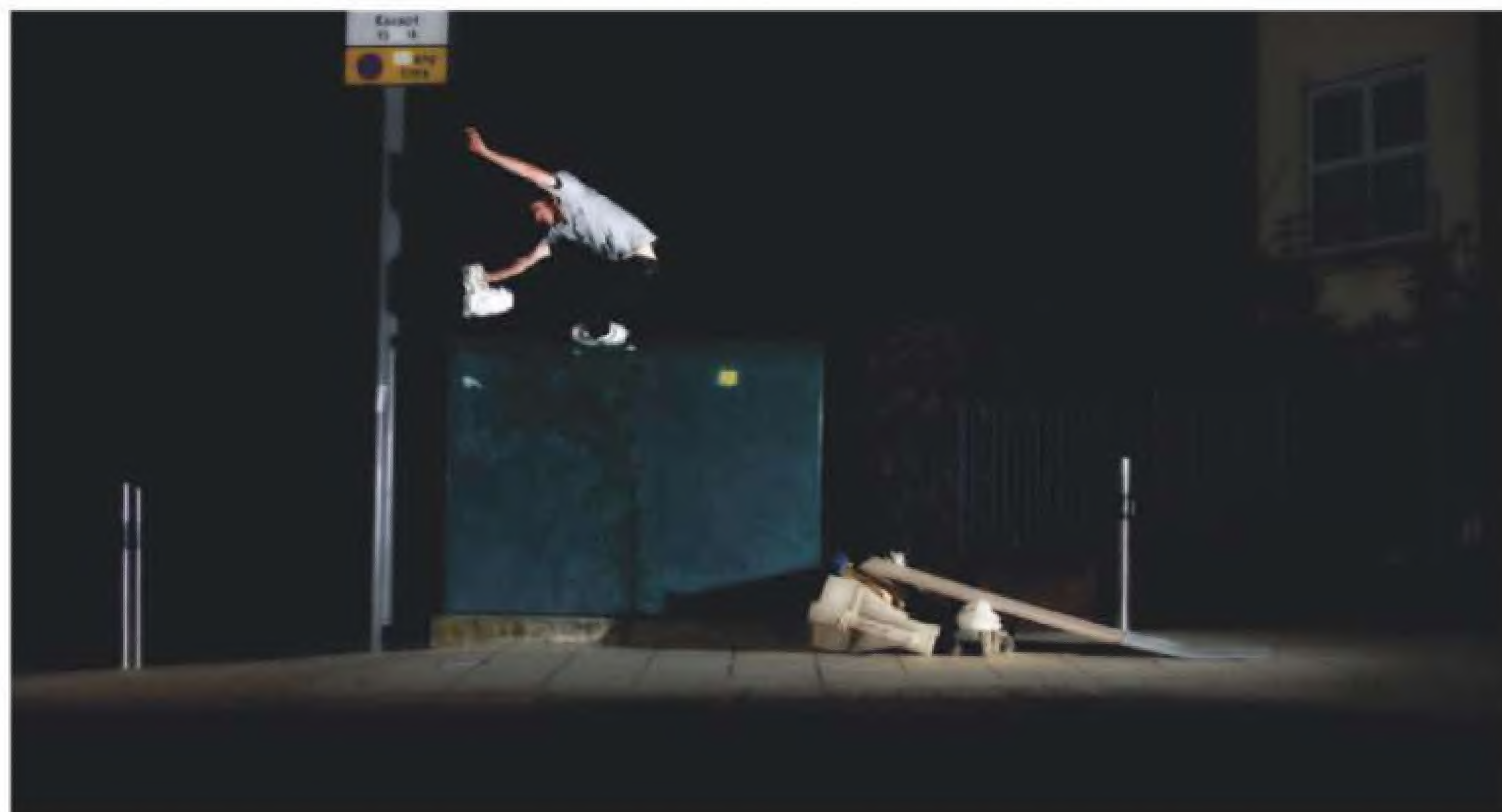
Something that Sam and his friends often

find themselves coming up against is the opinion that their activities are anti-social and disruptive.

'I find that point of view incredibly narrow-minded,' says Sam. 'But I hope it's one that my work and the hard work of other artists can change. My ultimate hope is that the images can give people a chance to see the beauty in what we do. Maybe by taking images such as these I will help promote the sport and open people's eyes and minds to what rollerblading is all about.' **AP**

Above: 'Ben Smith – Misfit'

Below: 'Dan Collin – Launch to Fishbrain'



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Andrew Wood Bristol 41pts

Nikon D700, 16-35mm, 1/5sec at f/11, ISO 200

◆ 'What Lies Beneath' **Judges say** Andrew's eye-catching winning image is a self-portrait of the photographer in his bath at home. The judges agreed that the original choice of subject matter and imaginative interpretation of the environmental portraiture genre made this a deserving winner. Very well done!





Mark Darlington Derbyshire **40pts**
Canon PowerShot G9, 1/20sec at f/2.8, ISO 100

♦ 'Mother. 82. Seen and heard it all before' **Judges say** This image made all the judges laugh – it is a brilliantly funny photograph and highly original. It certainly stood out from the rest of the entries!

2nd PRIZE



Margarete Thoennessen London **39pts**
Canon EOS 5D Mark II, 24-70mm, 1/125sec at f/2.8, ISO 1000, reflector

♦ Mave at home **Judges say** Margarete used natural light and a reflector to create this simple yet sensitive portrait. It has a wonderful timeless quality that impressed the judges

3rd PRIZE



The UK's most prestigious competition
for amateur photographers

APOY Amateur Photographer OF THE YEAR COMPETITION

Round six

PEOPLE AT HOME

The results are in for the sixth round of APOY. Here we publish the top 30 images

Andrew Wood, of Bristol, is the winner of our People at home round of APOY 2011. Andrew will receive Canon's 18-million-pixel EOS 600D with an EF-S 18-135mm f/3.5-5.6 IS lens, plus a PIXMA MG8150 all-in-one inkjet printer and three packs of PP-201 A4 Photo Paper Plus Glossy, worth a total of £1,307.97. The EOS 600D offers full HD (1080p) video recording, up to 3.7fps continuous shooting and a 3in, 1.04-million-dot, vari-angle LCD screen. An ISO range of 100-6400, expandable to 12,800, enables high-quality handheld shooting in low-light conditions without the need for flash. The EF-S 18-135mm f/3.5-5.6 IS is an ideal general-purpose standard zoom that provides great performance in low-light conditions. Our second-placed winner is **Mark Darlington**, of Chesterfield in Derbyshire, who will receive Canon's IXUS 115 HS, a PIXMA MG6150 inkjet Wi-Fi all-in-one printer and two packs of PP-201 A4 Photo Paper Plus Glossy worth a total of £397.98. With an HS system that is great for low-light shots, the stylish, metal-bodied IXUS 115 HS is a fantastic digital compact camera. **Margarete Thoennessen** of London finished third in the round and wins Canon's PowerShot A3200 IS camera and PIXMA MG5250 inkjet Wi-Fi all-in-one printer plus a pack of PP-201 A4 Photo Paper Plus Glossy.

THE 2011 LEADER BOARD

We're now more than halfway through this year's APOY contest and the competition is hotter than ever. Sean Slevin remains in pole position with 215 points, while Simona Bonanno is 15 points behind. Lee Jeffries is in third place, just 20 points behind the leader.

1	Sean Slevin	215pts	6	Dan Deakin	126pts
2	Simona Bonanno	200pts	7	Thomas Richards	109pts
3	Lee Jeffries	195pts	8	Jarrold Castaing	108pts
4	Salvatore Marrazzo	166pts	8	Neil Mansfield	108pts
5	Paul Whiting	135pts	10	Andrew Wood	107pts

Canon

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8



The UK's most prestigious competition for amateur photographers

10



4 Neil Mansfield Cardiff 38pts

Canon EOS 30D, 50mm, 1/160sec at f/1.8, ISO 200

Olivia with crayons **Judges say** The soft natural light and thoughtful expression on the girl's face create a captivating image that impressed the judges

5 Lee Jeffries Greater Manchester 37pts

Canon EOS 5D, 24mm, 1/200sec at f/1.4, ISO 100

'Portrait of a man and his soul' **Judges say** There is something quite eerie about this image that caught the judges' eye. Lee explains that the bright light suggests another 'presence' in the room. Thought-provoking and intriguing

6 Sergey Kalinin Ukraine 36pts

Canon EOS 300, 50mm, 1/30sec at f/1.8, ISO 200

Child waking **Judges say** The girl's natural expression and relaxed pose lend a charming, naturalistic quality

7 Branislav Markovic Serbia 36pts

Nikon D90, 16-85mm, 1/50sec at f/3.5, ISO 400

'Painter Ceda Kesic' **Judges say** The unusual shooting angle and strange perspective create impact, making this image stand out from the rest

8 Richard Craze Mid-Glamorgan 36pts

Fujifilm FinePix F31fd, 1/110sec at f/2.8, ISO 400

Oskar and Jasper **Judges say** Even if this is a chance shot there is no denying the image has great atmosphere and packs a punch

9 Dave Bower Cheshire 36pts

Pentax K-7, 10-20mm, 1/10sec at f/5.6, ISO 200

'Shed life' **Judges say** On the face of it a man in his garden shed doesn't sound like the most appealing of subjects, but Dave has created a timeless portrait with bags of character

10 Chan Kwok Hung Hong Kong 36pts

Canon EOS-1D Mark III, 24-105mm, 1/60sec at f/4, ISO 1250

Children gazing out of a window **Judges say** There is something dreamlike and fairy-tale-esque about Chan's image

11 Lee Mills South Yorkshire 36pts

Olympus OM-1N, 50mm, Ilford HP5, ISO 400

Woman baking **Judges say** We received a lot of images showing people in action, such as cooking or reading, but Lee's image, with the light coming through the flour, has an extra edge

12 Luciano Ocesca Essex 36pts

Canon EOS 500D, 60mm, 1/8sec at f/7.1, ISO 200

'My grandson with his iPad' **Judges say** A simple image, Luciano's careful use of light and framing prove that sometimes less is more

13 Tommy Woldike Denmark 36pts

Canon EOS 400D, 17-50mm, 1/50sec at f/3.5, ISO 4000

Man with newspaper sleeping **Judges say** It's something most of us do at one time or another – have a snooze on a comfy sofa, perhaps after a tiring day or week. Tommy captures this universal human behaviour simply but with humour

14 Stephen White Nottinghamshire 35pts

Canon EOS 5D Mark II, 24-70mm, 1/160sec at f/9, ISO 200, 580EX II and 480EX II Speedlites, PocketWizard

'At home with Steven' **Judges say** Stephen photographed his friend (also called Steven) at his home. The natural setting reveals a great deal about the subject. An interesting environmental portrait

11



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Canon



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15 Mark Wills Somerset **35pts**

Canon EOS 450D, 50mm

Girl with mirrors **Judges say** Mark's clever use of mirrors and reflections results in an abstract-looking composition

16 Jim Mortram Norfolk **35pts**

Nikon D200, 18-70mm, 1/30sec at f/3.5, ISO 250

Man with mug in kitchen **Judges say** A great subject and setting

17 Simon Anderson East Sussex **35pts**

Nikon D300S, 10-20mm, 1/160sec at f/11, ISO 200, flash with softbox triggered by a wireless trigger, tripod

Girl jumping **Judges say** Simon had his camera set up ready when his daughter leaped on the bed and fired the shutter

18 Jarrod Castaing London **34pts**

Canon EOS 20D, 24mm, 1/100sec at f/5.6, ISO 1600

'Datoga girl in her mud-flat home, Tanzania, Africa' **Judges say** Subtle sidelighting and framing create a pleasing portrait

19 Santosh Kumar Jana India **34pts**

Nikon D80, 17-70mm, 1/15sec at f/8, ISO 200, tripod, fluorescent lamp

Man reading **Judges say** Santosh's portrait is simple yet intriguing. The judges loved his use of light

20 Simonas Valatka Lithuania **34pts**

Canon EOS 400D, 17-70mm, 1/400sec at f/4.5, ISO 800

Boy eating breakfast **Judges say** Warm window light floods the scene, giving Simonas's image a wonderful homely quality

21 Nemanja Radenkovic Serbia **34pts**

Canon EOS 450D, 18-55mm, 0.8sec at f/9, ISO 200

'Man who lives alone in a basement' **Judges say** It's not obvious what this scene is – the man is a janitor but that's all we know

22 John Wilder London **34pts**

Canon EOS 350D, 18-55mm, 1/100sec at f/5, ISO 400

'Landlord, Amsterdam' **Judges say** John caught the eye of this landlord, who was having a cigarette before opening up his pub

23 Kimberly Haugen USA **33pts**

Canon EOS 40D, 16mm, 1/250sec at f/13, ISO 400

'Massai village boy in Tanzania' **Judges say** The wideangle lens slightly distorts the scene, but this adds to the image's impact

24 Evgenia Pavlova Russia **33pts**

Nikon D700, 24-85mm, 1/50sec at f/2.8, ISO 2000

Deep in thought **Judges say** The objects around the woman offer a glimpse into her life

25 Raymond Bridges Kent **33pts**

Canon EOS 400D, 18-55mm, 1/13sec at f/5, ISO 100

Woman with round spectacles **Judges say** As portraits go, they don't come more full of character than this!

26 Geoff Harrison Shropshire **32pts**

Canon EOS 30D, 28-135mm, 0.5sec at f/13, ISO 400

Self-portrait **Judges say** An imaginative take on the theme

27 Jazz Chandler East Sussex **32pts**

Nikon D80, 50mm, 1/200sec at f/1.4, ISO 100, EF-500 DG Super flash

Man looking sad **Judges say** A nicely exposed, sensitive image

28 Dave Fletcher Tyne and Wear **32pts**

Canon EOS 7D, 18-200mm, 1/160sec at f/8, ISO 100, two Speedlites

'In-laws' **Judges say** A brilliant shot that sums up domestic bliss

29 Mark Heathcote Kent **32pts**

Canon EOS 20D, 10-22mm, 1/100sec at f/5.6

'My Irish Catholic father-in-law' **Judges say** A nice candid portrait

30 Sean Slevin Ireland **32pts**

Canon EOS 5D Mark II, 28mm, 1/15sec at f/6.3, ISO 800

'Rob' **Judges say** Great use of a low-angle viewpoint

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STAR STUDENT

Vinicios De Moura

ENROLLED ON:

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AGE: 35 OCCUPATION: Software

analyst EQUIPMENT: Nikon D7000

with Nikon-16-35mm

f/4, Nikon 35mm

f/1.8, Nikon

18-200mm

f/3.5-5.6 and a

Tokina 100mm

f/2.8 macro



Student introduction

When did you first become interested in photography?

When I was about 15 I bought some travel magazines and that was a revelation. Since then I have moved to England (I am originally from Brazil) and travelled to quite a few countries taking pictures of everything. I had never noticed the quality of my photos until someone told me that while some of them were quite good, I needed to work on certain areas.

What do you enjoy about photography?

I love being out there not knowing where I am going and what I will photograph!

What are you hoping to achieve with your photography?

I want to make people aware of the world around us and how beautiful it is. If I can make a living out of photography one day, that would be perfect.

Where do you like taking photographs the most?

Everywhere! There isn't such a thing as a perfect place or location. Being out with my camera, enjoying it and challenging myself, even in difficult lighting conditions, is what matters.

Why did you decide to enrol on the SPI Foundation in Photography course and

how have you found it so far?

I wanted a foundation course to check that what I was doing was correct and also to see if I was going in the right direction in terms of the basics. I am pleased with what I have achieved so far, mainly because of the amazing feedback from the tutors and the serious way they look at your projects. It has been a total pleasure.



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At the heart of the image

Summing up

WE SAY: 'Vinicios has enthusiasm, energy and a willingness to learn. He is also prepared to take risks. He appreciates an honest approach to his assessments because he can then look at his images in a new light and see that there are lessons to be learned. Not for one moment has Vinicios been precious about his images – he believes each photograph is a stepping stone.'

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All about EISA



AP has been a member of the European Image and Sound Association (EISA) for the past four years, and the significance of the body and its product awards are growing in the UK all the time. This year I want to introduce the other members of the Photo Panel – editors of the most influential photography magazines in 17 other European countries (see opposite page).

I'm doing this so you can see who nominates and votes in the awards process, and you can go to their websites and get an appreciation for the testing methods and credibility of these publications. I'd like to think that the other magazines AP works with through EISA would be the natural choices for AP readers should they suddenly find themselves in a different country and reading in a different language. They hold the same values as we do and test products hard before coming to a verdict.

EISA is a serious organisation that, unlike many other awards bodies, really does have the interests of its readers at heart. It does not exist to line the pockets of its members, to court those who might be in line for an award or to flatter those that do eventually win. It exists to bring the best magazine technical departments from all over Europe together in one place to discuss, debate and then agree on which of the cameras, lenses and accessories, launched in that year, will best serve the needs and expectations of enthusiast photographers across the continent.

Damien Demolder Editor



Other 2011-2012 EISA awards

Audio

EUROPEAN AUDIO DESIGN
Dali Fazon F5
EUROPEAN SOUND STATION
Bowers & Wilkins Zeppelin Air
EUROPEAN LOUDSPEAKER JBL Studio 190
EUROPEAN HIGH-END AUDIO Nagra 300i
EUROPEAN 2-CHANNEL SYSTEM Primare CD32/132
EUROPEAN COMPACT SYSTEM
Philips MCI8080 + NP3700
EUROPEAN NETWORK MUSIC PLAYER
Musical Fidelity M1 CLIC

Home theatre

EUROPEAN HT RECEIVER Pioneer VSX-921
EUROPEAN 5.1 LOUDSPEAKER SYSTEM KEF T205
EUROPEAN HT SUBWOOFER Sunfire SDS-12
EUROPEAN HT UNIVERSAL PLAYER
Cambridge Audio Azur 751BD
EUROPEAN HT COMPACT SYSTEM
Philips SoundHub HTS9221
EUROPEAN HT 5.1 SYSTEM LG HX966TZ/TZW

Video/audio-HT

EUROPEAN BLU-RAY PLAYER Sony BDP-S780
EUROPEAN VIDEO PROJECTOR JVC DLA-X7
EUROPEAN 3D HOME THEATER SOLUTION
LG 55LW650S + HLX56S

In-car electronics

EUROPEAN IN-CAR HEAD UNIT Pioneer SPH-DA01
EUROPEAN IN-CAR NAVI-MEDIA SYSTEM
Kenwood DNX9280BT
EUROPEAN IN-CAR AMPLIFIER
Audison Voce AV 5.1K
EUROPEAN IN-CAR SPEAKER SYSTEM Focal PS 165
EUROPEAN IN-CAR SUBWOOFER
Ground Zero GZPW 10SPL
EUROPEAN IN-CAR PROCESSOR Alpine PXA-H800
EUROPEAN IN-CAR INTEGRATION Helix PP50 DSP
EUROPEAN IN-CAR INNOVATION
JBL MS-2

Mobile devices

EUROPEAN MOBILE PHONE Samsung Galaxy S II
EUROPEAN SOCIAL MEDIA PHONE HTC ChaCha
EUROPEAN CAMERA PHONE Sony Ericsson Xperia Arc
EUROPEAN TABLET Acer Iconia Tab A500
EUROPEAN HEADPHONES Bowers & Wilkins P5

Mobile devices/Audio-HT

EUROPEAN DESKTOP SPEAKERS
Bowers & Wilkins MM-1

Video

EUROPEAN BEST BUY TV Samsung UE40D6500
EUROPEAN LCD TV 2011-2012
Sony Bravia KDL-55HX920
EUROPEAN PLASMA TV Panasonic Viera TX-P50VT30
EUROPEAN 3D TV Philips 46PFL9706
EUROPEAN CAMCORDER Canon Legria HF M41
EUROPEAN FAMILY CAMCORDER
Sony Handycam HDR PJ10E
EUROPEAN 3D CAMCORDER JVC Everio GS-TD1
EUROPEAN AV-STREAMING TV
Loewe Individual 46 Compose 3D

Green

EUROPEAN GREEN TV Philips 46PFL6806
EUROPEAN GREEN SMART PHONE
Sony Ericsson Xperia Mini

What is EISA?

THE EUROPEAN IMAGING AND SOUND ASSOCIATION IS A COLLECTIVE OF PHOTOGRAPHIC, AUDIO AND VIDEO MAGAZINES IN WHICH MEMBERS POOL THEIR SKILLS AND KNOWLEDGE TO AWARD THE BEST PRODUCTS IN A WIDE RANGE OF CATEGORIES EACH YEAR. THE AWARDS ARE INTENDED AS A GUIDE FOR SPECIALIST CONSUMERS. ONLY ONE MAGAZINE FROM EACH COUNTRY MAY BELONG TO ANY PANEL. AMATEUR PHOTOGRAPHER, A FOUNDING MEMBER OF THE ASSOCIATION, REPRESENTS THE UK FOR THE PHOTOGRAPHIC SECTION OF THE AWARDS. LEARN MORE ABOUT EISA AT WWW.EISA-AWARDS.EU



European
Camera
2011-2012

Canon EOS 600D

The Canon EOS 600D is a good-value camera that has a very strong set of features and customisable functions. Its excellent resolution and low-noise characteristics, even at high ISO settings, make it an extremely desirable model to amateur photographers. This new EOS generation offers full HD video, a larger, more comfortable grip, an external microphone socket, wireless flash control, good dynamic range, an articulated LCD screen and a host of beginner-friendly features that make advanced picture quality easier to achieve.





European
Professional
Camera
2011-2012

Pentax 645D

With the introduction of the Pentax 645D, the medium-format market has gained a much anticipated and highly competitive member that offers exceptional image quality and handling. The 645D is a joy to use in the field, and although it is big and somewhat heavy, its ergonomic grip, large viewfinder, fast and accurate autofocus, and well-made controls make it perfectly usable without a tripod. With its 33x44mm, 40-million-pixel, Kodak CCD-sensor, it is a landscape photographer's dream, creating absolutely stunningly sharp and detailed pictures with very attractive colours and a huge dynamic range. As a serious photographer's tool, the Pentax 645D is second to none.



European
Advanced SLR
Camera
2011-2012

Nikon D7000

At the head of Nikon's semi-professional line of cameras, the D7000 is packed with the high-end features it inherited from the company's D300 and D300S models. The solid body offers high-speed autofocus, a bright 3in LCD, dust control, dual SDXC card slots and full HD video. An exceptionally good noise-control system means the 16.2-million-pixel sensor can be used at ISO 3200 and still produce clean, high-quality images – even at ISO 12,800 noise is not much of an issue. This is a camera that can give amateur photographers professional-looking images.



European
Compact
System Camera
2011-2012

Panasonic Lumix DMC-G3

The Panasonic Lumix DMC-G3 is a very small interchangeable-lens camera, which, as it is fitted with a built-in flash and an electronic viewfinder, is as easy to use indoors as it is outside on a sunny day. The camera offers excellent image quality, and is capable of resolving very fine details and working in low light without producing excessive image noise. A new contrast-detection autofocus system finds and tracks the subject very quickly, and the responsive touchscreen allows not only focus pin-pointing, but also touching the subject can trigger the camera's shutter to take the picture.



European
Compact
Camera
2011-2012

Sony Cyber-shot DSC-HX9V

The Sony Cyber-shot DSC-HX9V is a powerful 16.2-million-pixel compact camera with a 16x (24-384mm) zoom lens. It records 1080/50p full HD video and has built-in GPS and compass functions. This is a really feature-rich camera with a 10fps burst rate, a wide range of manual controls, 3D sweep panorama mode and an effective optical stabilisation system. This new generation Cyber-shot camera brings high-quality photography to users at every level of experience.



European
All Weather
Camera
2011-2012

Olympus Tough TG-810

The stainless-steel Olympus Tough TG-810 is a water-, crush- and shockproof camera that is ideal for outdoor enthusiasts as well as for families. Although its rugged build is the principal feature of the camera, it also delivers good picture quality. With a 14-million-pixel sensor and a 5x zoom lens (28-140mm), it is suitable for almost every situation. The camera is easy to operate in both very bright and dark conditions, thanks to the clarity of the 3in LCD screen, and the super macro mode allows you to take pictures just 3cm from the subject – above and under water! A dual-mode digital image stabilisation system makes sure that pictures appear sharp even in low light and when you are shooting a moving subject.



European
Social Media
Camera
2011-2012

Samsung SH100

The Samsung SH100 is a very small 14.2-million-pixel compact camera that makes it really easy to share your pictures and videos. Thanks to built-in Wi-Fi, as soon as you have taken a picture you can use the 3in touchscreen to get connected to a public or private hotspot. You can then email your masterpiece to your friends, or upload it to social networking websites such as Facebook or Picasa – and your videos can be sent directly to YouTube. DLNA technology allows the camera to be wirelessly linked to your TV, smartphone or tablet, and the camera can automatically back up your images to your computer when you come within range. Samsung has created an app for the Samsung Galaxy S smartphone, which lets you connect the camera and the phone so the camera can be controlled remotely from the screen of the phone.





European
Travel Compact
Camera
2011-2012

Casio Exilim EX-ZR100

Casio's small superzoom camera, with its stabilised 12.5x zoom and 24mm wideangle lens, fits easily into most pockets making it the ideal travel companion. The camera has a very strong set of core features, including a high-sensitivity, 12.1-million-pixel, back-illuminated CMOS sensor, a high-resolution 3in display, full HD movie modes with stereo sound, an HDR-mode and the easy-to-use sweep panorama mode. The outstanding feature of this Exilim is its high-speed mode: it can shoot up to 40 pictures in a second with a resolution of 10 million pixels and record movies at up to 1,000 frames per second that can be replayed in slow motion.



European
Advanced
Compact
Camera
2011-2012

Fujifilm FinePix X100

The Fujifilm FinePix X100 advanced compact camera introduces an innovative new hybrid optical and electronic viewfinder, and is a very high-quality camera designed to be portable and always ready. The camera is ruggedly built, has a very sharp 23mm f/2.0 moderate wideangle lens that offers selective focus, and its APS-C CMOS sensor offers high image quality even under low-light conditions. As a near-silent camera with excellent manual and automatic shooting modes, the FinePix X100 stands out as a serious alternative to a compact system camera or a travel camera for the enthusiast and professional photographer.



European Lens
2011-2012

Sigma 70-200mm f/2.8 EX DG OS HSM

In the 70-200mm f/2.8 EX DG OS HSM, Sigma has produced a telephoto zoom lens that offers professional features and exceptionally good image quality at a very reasonable price. Even at the maximum aperture of f/2.8 the lens delivers excellent sharpness and, combined with an effective image stabiliser (OS) and fast, silent autofocus (HSM), it is well suited to demanding photographic subjects such as nature, sports and documentary. Available with fittings for most camera brands, and covering APS-C and full-frame sensors, this lens is a perfect choice for both demanding amateurs and professional photographers.





European
Professional
Lens 2011-2012

Canon EF 70-300mm f/4-5.6L IS USM

The Canon EF 70-300mm f/4-5.6L IS USM is an amazing telephoto zoom lens that combines high image quality with an extremely durable construction and a surprisingly compact design. It sets a new standard for this popular zoom range with its professional autofocus performance and the latest generation of Image Stabilization, but is still affordable for the enthusiast. Throughout the zoom range the lens shows optical qualities that are in line with fixed-focal-length lenses – it performs very well even at its widest aperture, and the environmental shield protects it from moisture and dust.



European
Zoom Lens
2011-2012

Tamron AF 18-270mm f/3.5-6.3 Di II VC PZD

This compact zoom lens is an excellent tool for travel photographers, who can now carry a single all-in-one zoom lens instead of the multiple lenses that would normally be needed to cover this range of focal lengths. Designed for the popular APS-C-sensor format, it delivers a focal range that is suitable for anything from landscapes to wildlife photography. The lens is small and light, and the main zoom ring is comfortable and easy to operate. The maximum aperture at the wideangle end is well suited for working in low-light conditions or when a shallow depth of field is required, and Tamron's new piezoelectric motor achieves near-silent autofocus.



European
Compact
System Lens
2011-2012

Samsung NX 20-50mm f/3.5-5.6 ED i-Function

When you have chosen to buy a camera because it is small, it is important that the lenses you use are also small. In this new category it is not true that all optics are as compact as the bodies on which they fit, but here Samsung has produced a very useful set of standard focal lengths in a form that is actually pocketable. It is not enough just to be small, of course, and this is a lens that produces exceptional image quality throughout its aperture and zoom ranges. Samsung's i-Function is an important feature of this lens and allows the user to access the main mode settings of the camera just by pressing the button on the lens barrel. The lens collapses when not in use to make itself really compact, but expands to become a highly efficient optic capable of very high resolution.





European
Printer
2011-2012

Epson Stylus Photo R3000

The Epson Stylus Photo R3000 is a well-designed A3+ printer that produces extremely high-quality and detailed pictures with the help of its 2pl ink droplets and the inclusion of a vivid magenta in the UltraChrome K3 pigment ink set. A new colour LCD control panel makes the printer easy to operate, while a high-speed USB port, built-in Wi-Fi, net connection and PictBridge give the user a wide range of ways to send files for printing. Thanks to the nine high-capacity (25.9ml) ink tanks, the cost of printing has been reduced. This is an ideal printer for both professional photographers and advanced amateurs.



European
Photo Software
2011-2012

Nik Software Silver Efex Pro 2

Silver Efex Pro 2 software brings together the worlds of film and digital photography by providing the processing techniques of the darkroom in a much more convenient form. As well as features such as adding the grain and contrast of a fast film, this software package has an excellent set of image-editing controls, especially the U-Point Technology, that will reduce your reliance on other mainstream packages, such as Photoshop. The software is able to divide its operations between the computer's CPU and the graphics card so that even complicated actions can be processed very quickly.



European
Photo
Accessory
2011-2012

Vanguard GH-100 pistol grip ball head

This ball-and-socket tripod head has a pistol-grip-style handle that enables you to quickly put your camera into almost any position, and it locks firmly once the trigger is released. The pistol grip itself can be fixed in eight different positions to suit your shooting style. It is easy to adjust the level of friction on the ball head to accommodate heavier camera and lens combinations. Photographers who enjoy shooting panoramas will appreciate the 72-click head rotation, designed to space pictures 5° apart, that makes the process of creating a joiner easier and more accurate. This is a versatile accessory that is very well made and extremely useful.

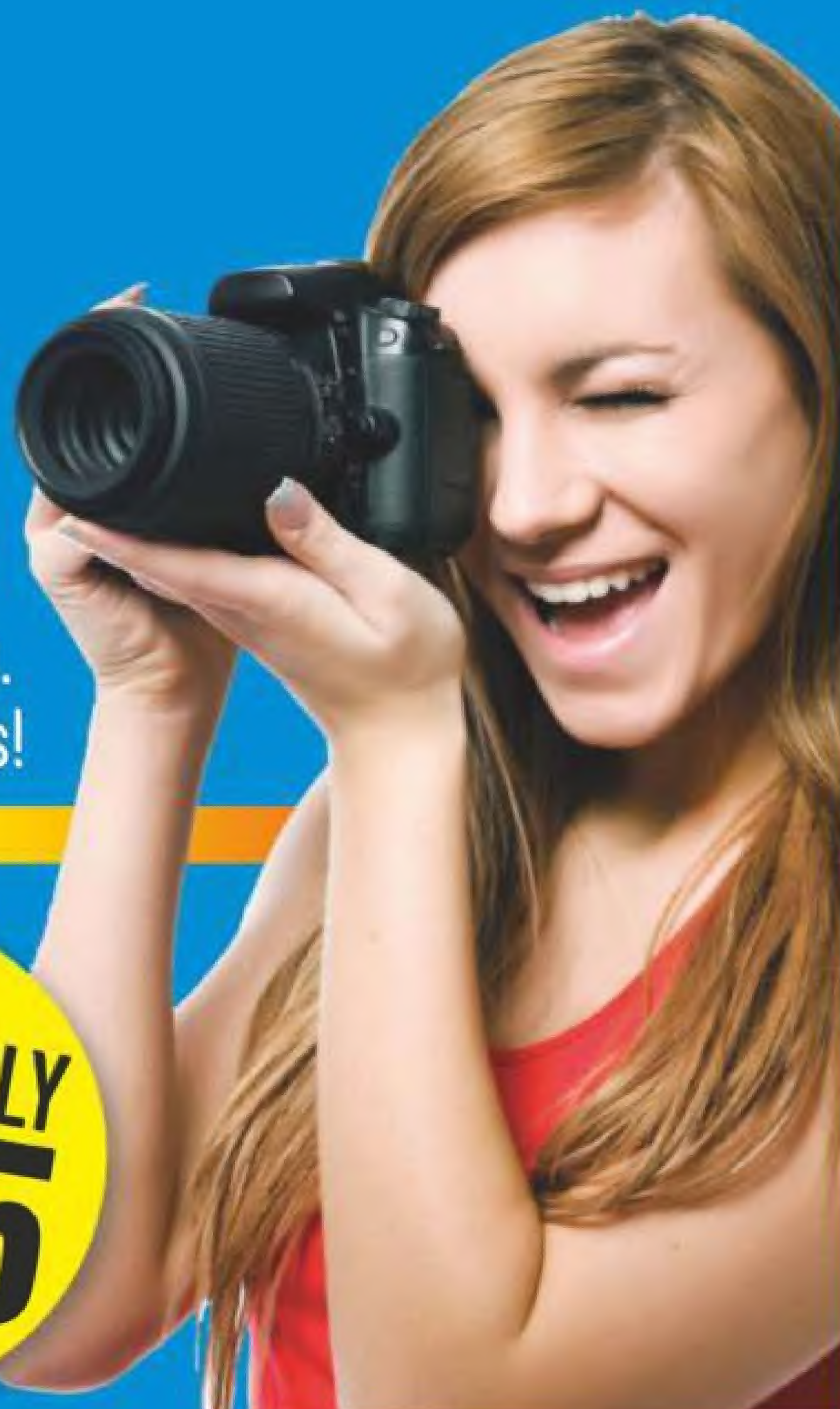


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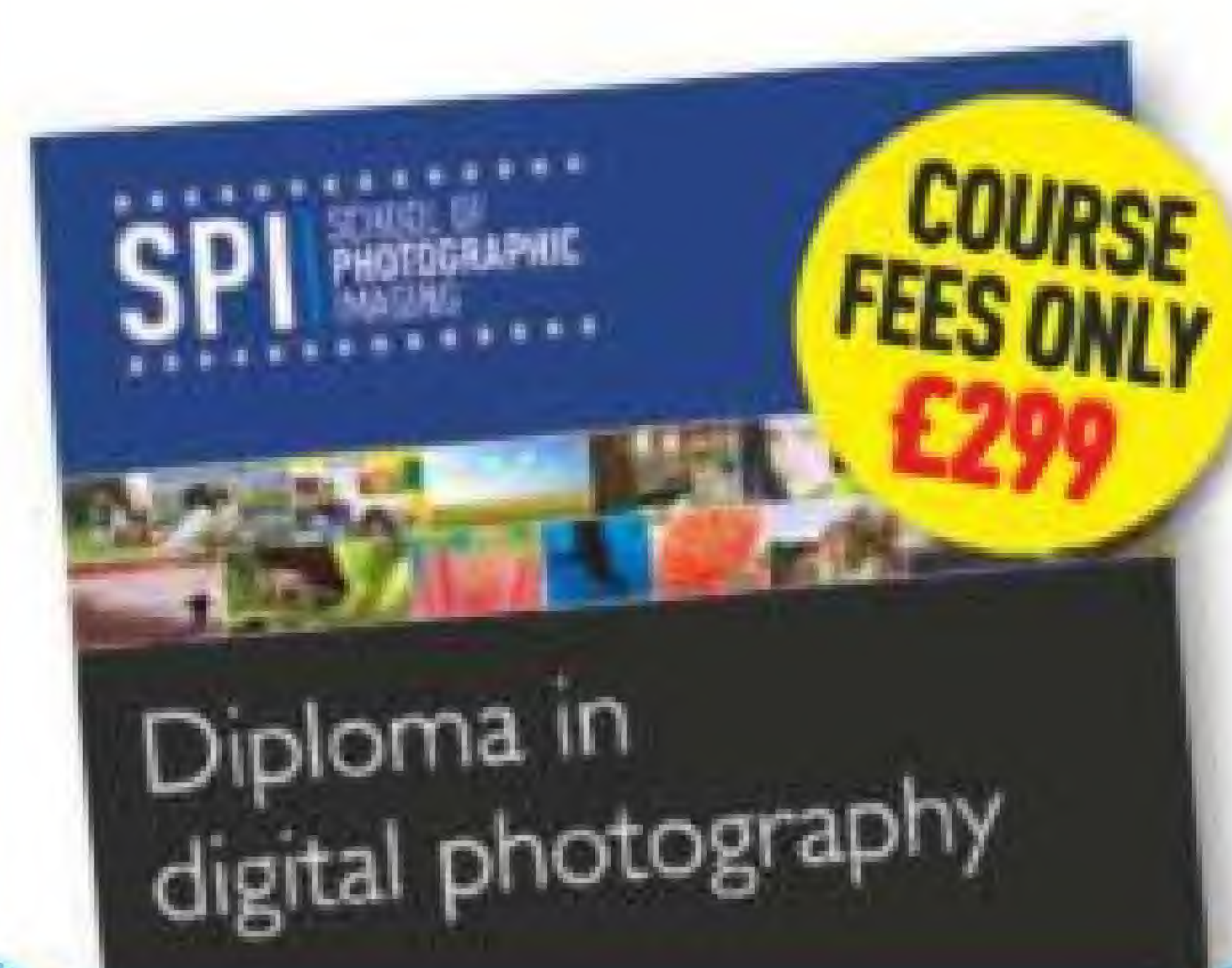
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Amateur Photographer's... **ICONS OF PHOTOGRAPHY**

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The Shooting of Lee Harvey Oswald

Robert H Jackson's determination and rapid reactions resulted in his capture of a dramatic moment in 20th century US history, writes **David Clark**

ON FRIDAY 22 November 1963, Robert Jackson, a photographer on the *Dallas Times Herald*, was assigned to cover President John F Kennedy's visit to Dallas, Texas. Jackson's brief was apparently straightforward: to photograph the arrival of this popular president at the airport and to follow his journey through the streets of Dallas. Instead, Jackson was to play a part in recording some of the most traumatic events in recent US history and to capture an iconic, Pulitzer Prize-winning image.

At that time, Jackson was 29 years old. He had been born and bred in Dallas and was the son of a senior bank official in the city. He had cut short his studies at Southern Methodist University to join the Army National Guard, where he trained to be a photographer. He left the Army in 1959 and joined the *Dallas Times Herald* staff a year later. By 1963, he was one of the paper's most proficient news photographers.

Jackson was waiting at Dallas airport as Air Force One landed, and he photographed Kennedy and his wife getting off the plane and greeting the crowds. He then joined Kennedy's motorcade for its journey through the city. He was in the eighth car and shot a series of images of the cheering crowds along the route. In order to get his images back to the paper for its afternoon edition, he had arranged to give his roll of exposed film to a reporter, Jim Featherstone, at a pre-arranged location.

As he handed the film to Featherstone, there was the sound of a single gunshot, followed by two more shots. Jackson looked up at the nearby Texas School Book Depository building and saw a rifle being withdrawn from a sixth-floor window. Frustratingly for Jackson, in

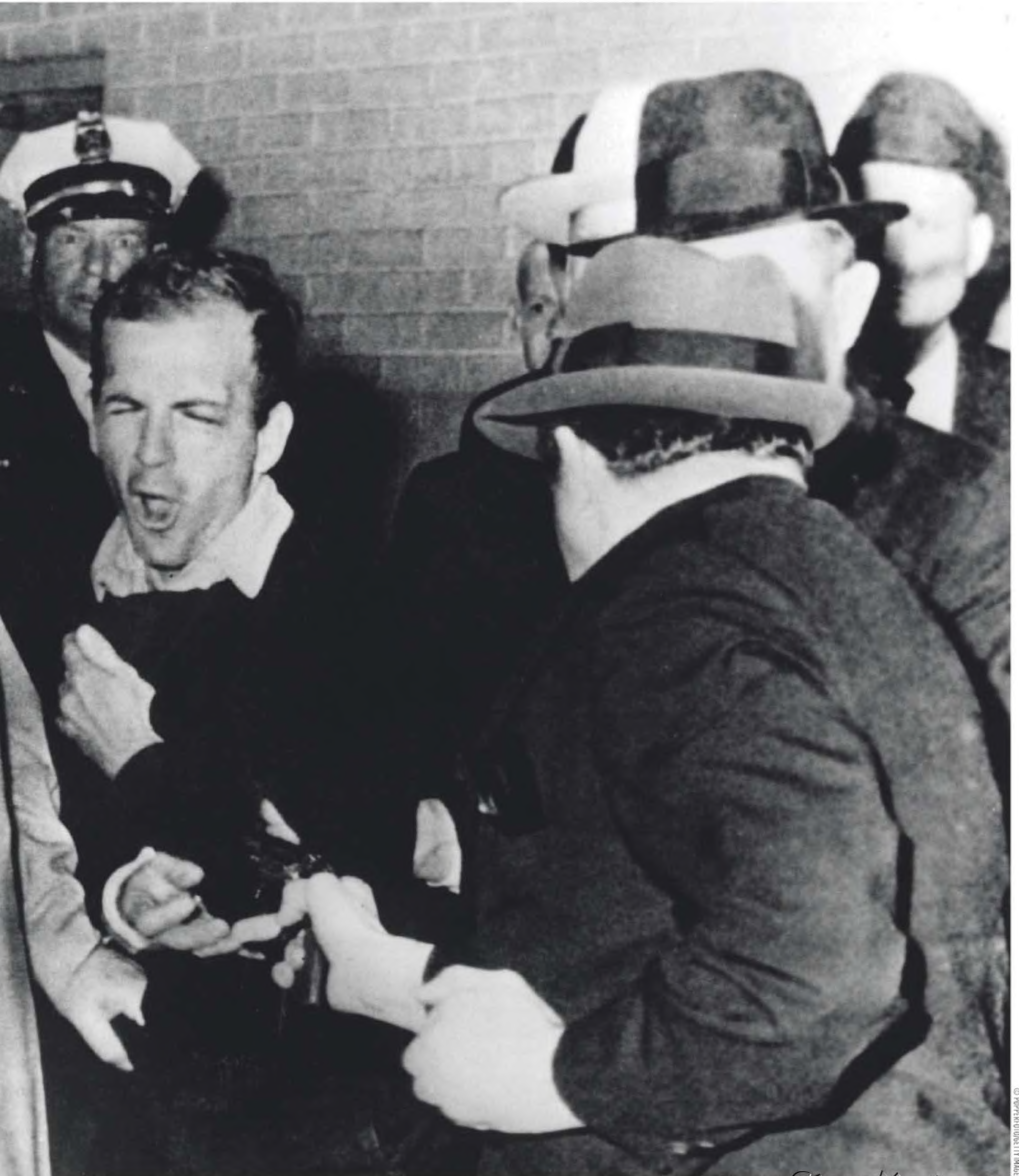


Robert H Jackson, pictured in 1999 shortly before he retired as a news photographer

Lee Harvey Oswald (centre) is shot at point-blank range by Dallas nightclub owner Jack Ruby as he was being escorted by police to the county jail



© APRESS ASSOCIATION IMAGES



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those crucial moments he had no film in his camera.

Later, as he received news of President Kennedy's death at Parkland Hospital, he rued his missed opportunity. 'It was very depressing to realise that I missed several pictures that would have been of historical value,' he said.

Jackson was therefore all the more determined to follow the unfolding story. The following day, Saturday, was his day off, but he headed for Dallas Police Headquarters, where the suspect, Lee Harvey Oswald, had been taken into custody. He fought to the front of the crowd of reporters and captured an image of the sad, strained faces of Oswald's mother and daughter as they visited him.

The next day Jackson was at police headquarters again, anticipating an opportunity to photograph Oswald as he was being taken out for his transfer to the county jail. Jackson headed for the basement and, together with other reporters, waited by the door through which Oswald would be led. He was using a Nikon S3 fitted with a 35mm wideangle lens.

'I prefocused on about 10ft where I knew he would be in an open area and I would be able to get a clean shot,' he remembered in a 1999 television documentary *Moment of Impact: Stories of the Pulitzer Prize Photographs*. 'They said, "Here he comes," and as they brought [Oswald] out he was handcuffed to two officers. As soon as he walked into the open area I was aware that somebody was stepping out from my right and my first reaction was, "This guy's getting in my way."

The man stepping forward was Jack Ruby, a local nightclub operator, who was holding a gun and fired a shot in Oswald's stomach. 'I guess I fired at about the same time,' continued Jackson. 'Oswald just let out this very loud moan... then it was bedlam.'

These extraordinary events were broadcast to shocked millions on live television. Afterwards, Jackson was detained for a couple of hours as a witness to the shooting. All this time he was wondering what he had captured on film. When he returned to the newsroom, his colleagues were desperate to see his pictures.

'In my mind, I didn't know whether I'd shot too soon or too late,' he said in a 2009 interview for www.9news.com, 'and I remember holding the wet film up to the light and it looked good.'

As Jackson found when he made a print from the negative, his picture had dramatically captured the exact moment at which Oswald was shot. It clearly showed Ruby in the act of firing the gun and the facial expressions of the people around him. In that split-second, some were beginning to react but others had not realised what was happening.

Ruby's actions meant that Oswald was never brought to trial or convicted as Kennedy's assassin (Oswald denied being the murderer) and the truth behind President John F Kennedy's death remains unknown.



© CORBIS

'In my mind, I didn't know whether I'd shot too soon or too late, and I remember holding the wet film up to the light and it looked good'

Although other photographers were present when Oswald was shot, none of them took pictures that were timed as well as Jackson's. His picture caused a sensation when it first appeared and it quickly became famous around the world. It won a number of awards, including the 1964 Pulitzer Prize for news photography.

Jackson is now 77, retired and living in Manitou Springs, Colorado. In 1999, looking back at those tragic events of 1963, he said, 'I was sorry that it all happened in Dallas, but I'm glad that I was able to record some of it. It took a long time for it to soak in, you know, the magnitude of what happened.' **AP**

BOOKS AND WEBSITES

Books: Among the plethora of books about the Kennedy assassination are *Four Days in November: The Assassination of President John F. Kennedy* by Vincent Bugliosi (published by Norton) and *The Kennedy Conspiracy* by Anthony Summers (published by Sphere).

Websites: The television footage of Oswald's assassination, as well as the 1999 interview with Jackson for *Moment of Impact: Stories of the Pulitzer Prize Photographs*, can be found on www.youtube.com. The 2009 interview with Jackson can be found on www.9news.com (search for 'Bob Jackson interview').

Guards escort Lee Harvey Oswald after his arrest in connection with the assassination of President John F Kennedy. He was shot shortly afterwards by Jack Ruby

Events of 1963

22 March

The Beatles' first album, *Please Please Me*, is released. It doesn't reach No1 in the UK album chart until May, but afterwards remains there for 30 weeks

27 March

Dr Richard Beeching publishes his report on the future of British railways, calling for huge cuts in the British rail network

15 April

In the annual march against nuclear weapons from Aldermaston to London, 70,000 protesters arrive in London

11 June

President John F Kennedy delivers his historic Civil Rights Address, in which he promises a Civil Rights Bill for the US

8 August

The 'Great Train Robbery' takes place in Buckinghamshire. More than £2,600,000 is stolen and most of it is never recovered

28 August

During the 'March on Washington for Jobs and Freedom', Martin Luther King, Jr, delivers his famous *I Have A Dream* speech to a crowd numbering more than 250,000

19 October

Alec Douglas-Home takes over from Harold Macmillan as British Prime Minister, who resigned due to ill-health following the Profumo Scandal

22 November

Assassination of John F Kennedy in Dallas, Texas. Lyndon B Johnson is sworn in as the 36th US President

24 November

Lee Harvey Oswald, alleged assassin of John F Kennedy, is shot dead by Jack Ruby

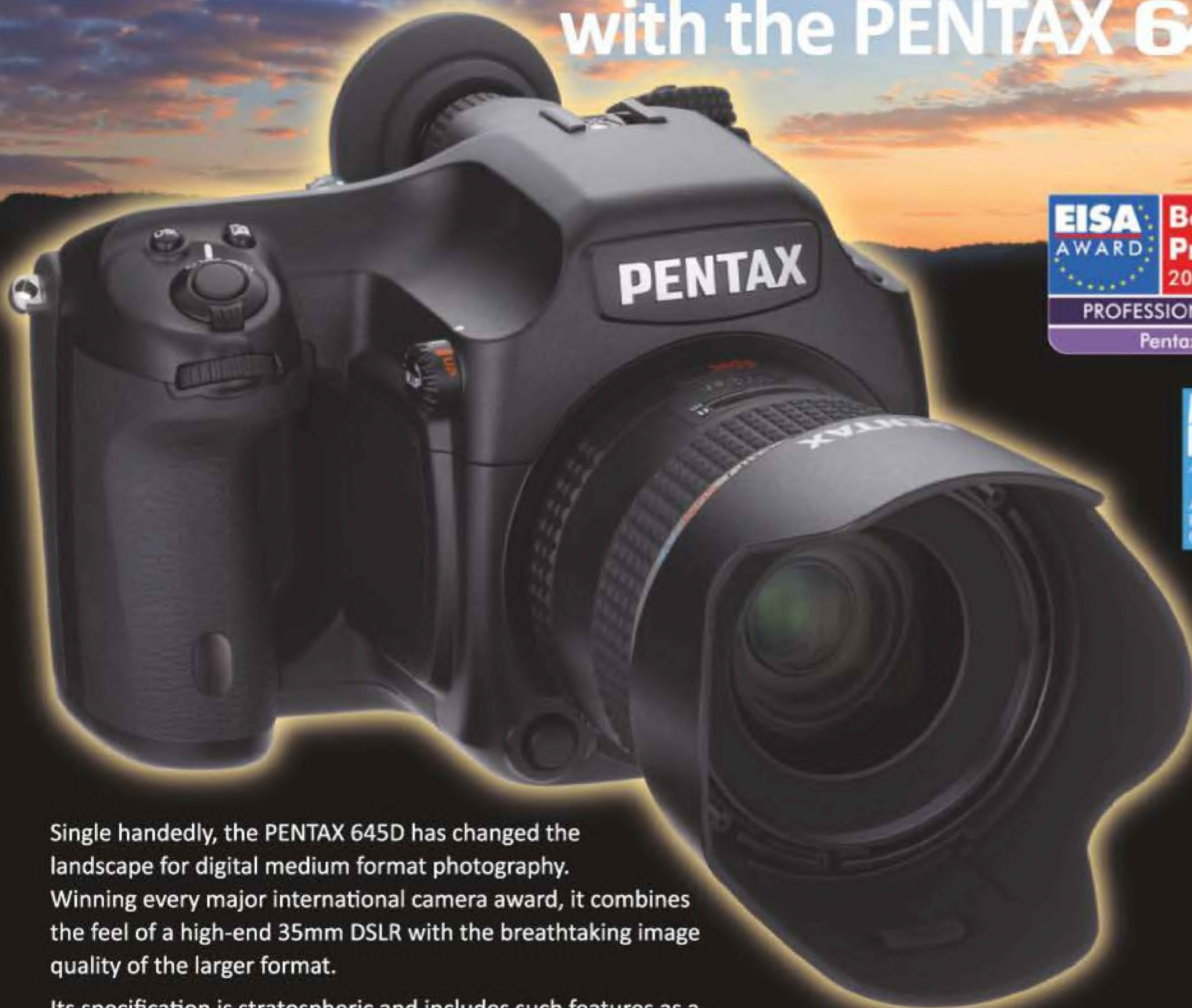
25 November

President Kennedy is buried at Arlington National Cemetery in Virginia

29 November

Lyndon B Johnson establishes the Warren Commission to investigate Kennedy's assassination

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AP Appraisal



Expert advice, help and tips from AP Editor Damien Demolder



Original



Black & white



Colour fill



Duotone



Blur before



Blur after



Blur sharpened



Edited

PICTURE
OF THE
WEEK

Charlestown Harbour, St Austell, Cornwall David Mallalieu

Nikon D2X, 18-70mm

DAVID says he processed this image from raw and enhanced the sky to bring out the pink, but the pink and the neutral overcast light on the foreground don't go together. To resolve the issue in a forthright way I've turned the shot to b&w using the default settings in Channel Mixer. Suddenly, we're

in the 19th century. To enhance the vintage feel, and remove some of the dead frame on the left, I've cropped the shot to 6.5x8.5 glass-plate proportions. Making a Duotone to add browns to the shadows and then a 10% opacity colour fill layer completes the look.

I toned down the brightness of the plastic

bottles that fisherman use as floats, but they still stood out so I cloned them out.

There is haloing in the picture caused by over-enthusiastic sharpening. To remove this, I've made a duplicate layer, added two pixels worth of Gaussian Blur and changed the layer-blending mode to Darken. This left the image looking a bit soft, so a pass of Unsharp Mask has drawn the detail back together.

David's treatment has been a bit misguided, but as the original idea was there he wins picture of the week.



WIN

Every reader whose picture is chosen to appear in *Appraisal* will win a Camlink CMP1 walking stick monopod worth £19.99. The three-section collapsible walking stick monopod features a wrist strap, ergonomic handle and includes a nifty little compass into the bargain. To find out more about Camlink products, visit www.camlink.eu.com

How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

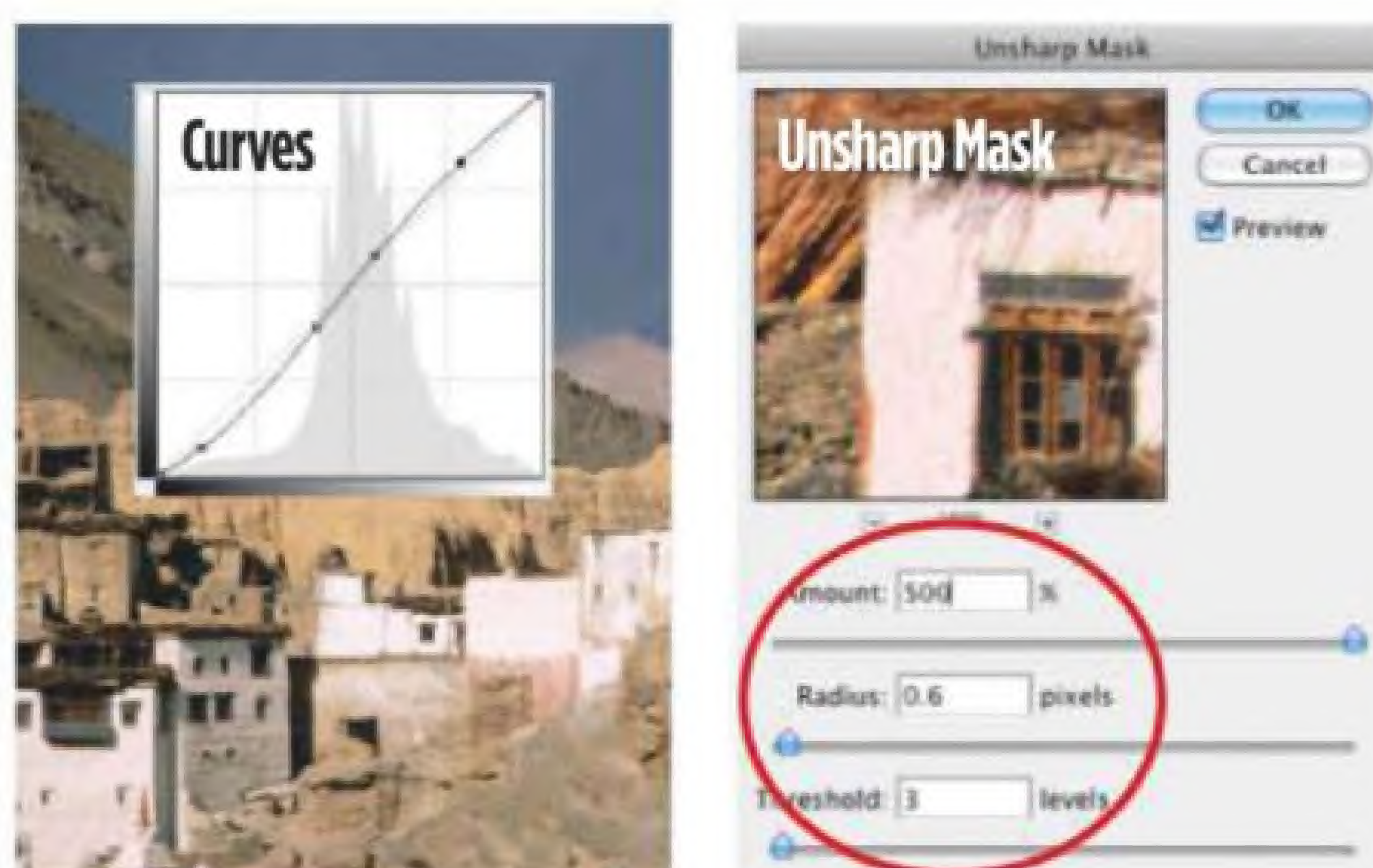
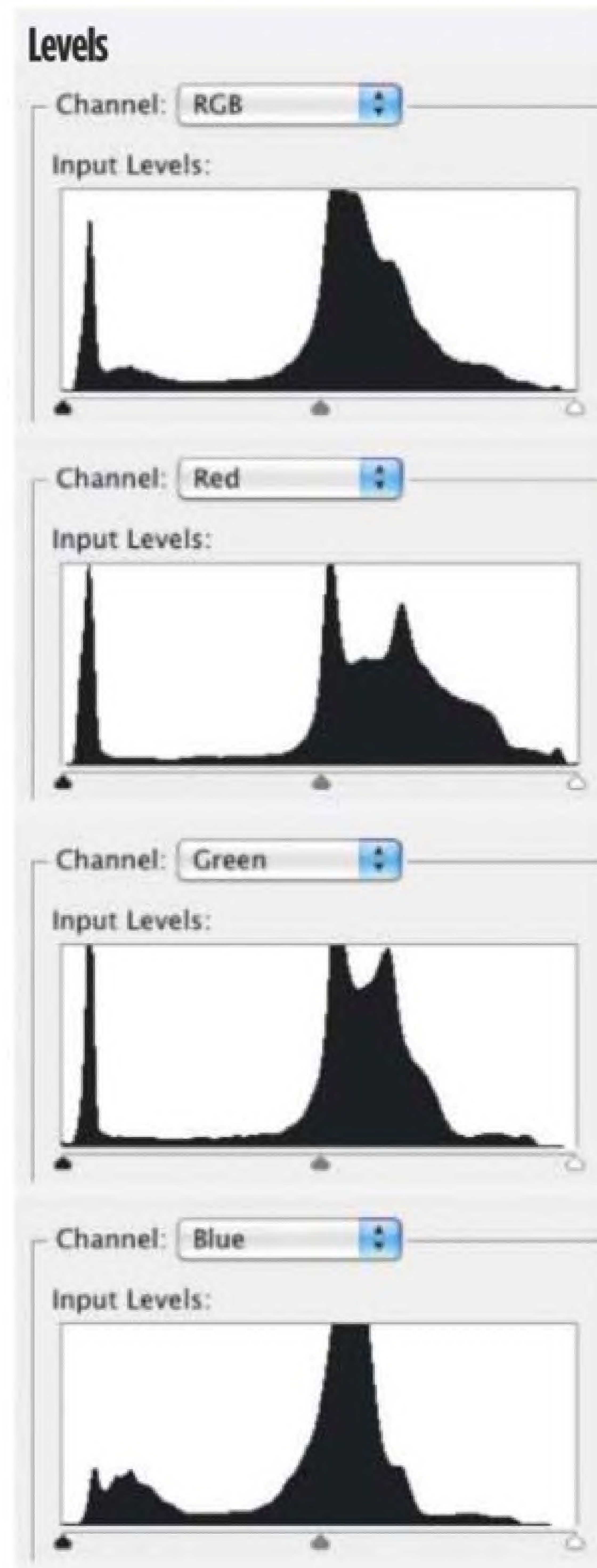
CAMLINK

Headbangers Katharine Sockett

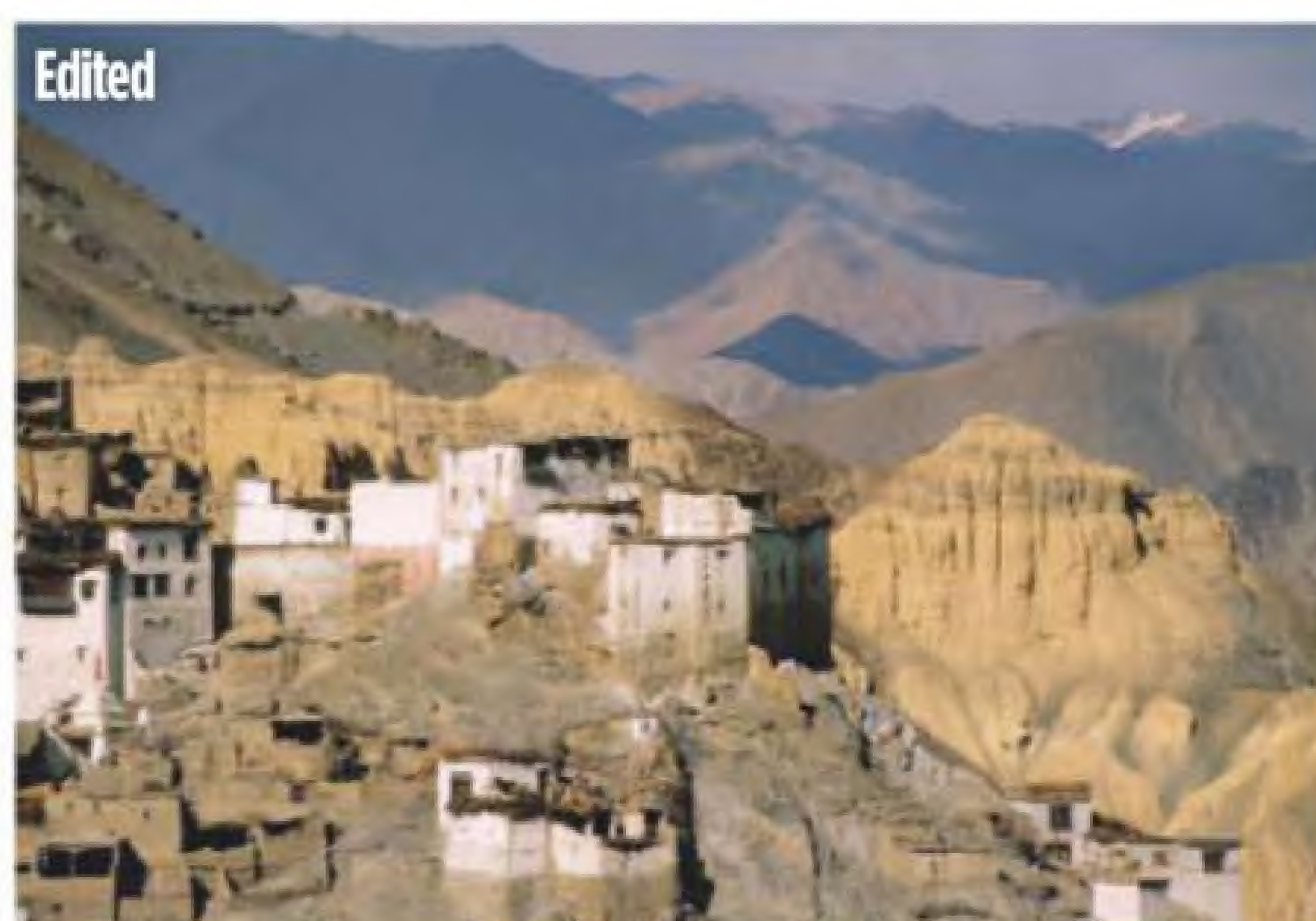
Sony Alpha 200, 18-70mm, 1/10sec at f/5.6, ISO 400

WHEN you are shooting bands on stage you have to decide what kind of shot you are going to take, and make that decision obvious to the viewer. You can shoot a blurry picture that demonstrates the action and movement or you can get everything sharp. Here Katharine has done a bit of both, and it is difficult to know what she wants us to notice. She's used an ISO setting of 400, and in such low light that has meant she had a shutter speed of about 1/10sec – too slow to avoid camera shake, let alone freeze on-stage rockers. Because the background is sharper than the foreground, the brain assumes it's the wall that is the subject and not the guitarist. Really, turning up the ISO to maybe 1600 or 3200 would be the answer, unless you get a faster lens that allows apertures of f/2.8.

'The brain assumes the wall is the subject, not the guitarist'



'The result has depth, texture 3D qualities and better colour'



Mountain town, India Anthony Cataldo

Nikon F5, 300mm, 1/230sec at f/8, Fujichrome Velvia 50, tripod

SCANNING transparencies isn't always straightforward. Scanners make a host of automated corrections that sometimes give us a result that is not quite right, yet so close that it is hard to determine what's wrong. Anthony's mountain town lacks impact because it suffers from inaccurate colour, low contrast and a lack of sharpening.

There's a faint colour cast and, as the histogram shows that no tones have been lost to extreme shadow or highlight, this can be fixed by using the Levels tool. Looking at the histogram of each colour channel, you can see that the exposure for each colour is slightly different. By correcting the exposure for each channel – finding the white and the black points – we can rebalance the colours and remove the cast. Selecting the Red Channel first, I grabbed the shadow slider and, while holding the 'Alt' key, shifted it to the right until just before black specks began to appear. I did the same for the highlights, repeating the process for each channel. The result is much more neutral and has got rid of the faint peach colour masking the image.

The colour is correct now, but the contrast is much too low. This accounts for the lack of 3D quality in the frame, and contributes to the appearance of low sharpness. To address this I applied a fairly standard curve to increase the difference between bright and dark tones. I followed this with the Burn tool set to shadows and 8%, and lightly brushed over some dark areas to deepen the shade and define dark edges – such as the window frames and building outlines. The final act was a pass of Unsharp Mask – set to Amount 500, Radius 0.6 and Threshold 3. This is a huge amount of sharpening applied on a small scale – again to define edges. Scanned images often need Unsharp Mask settings like this.

The result has depth, texture, 3D qualities and better colour.

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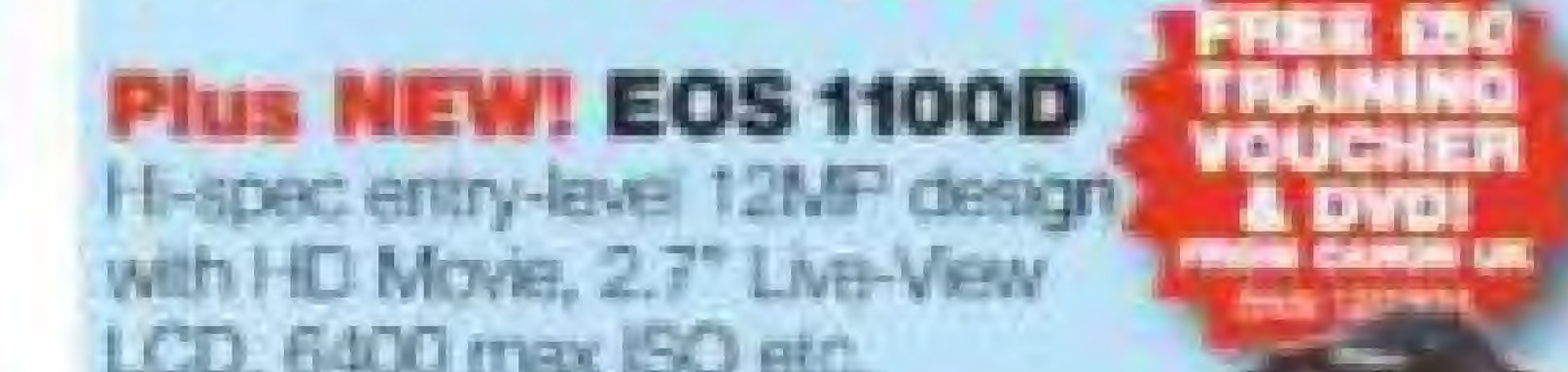
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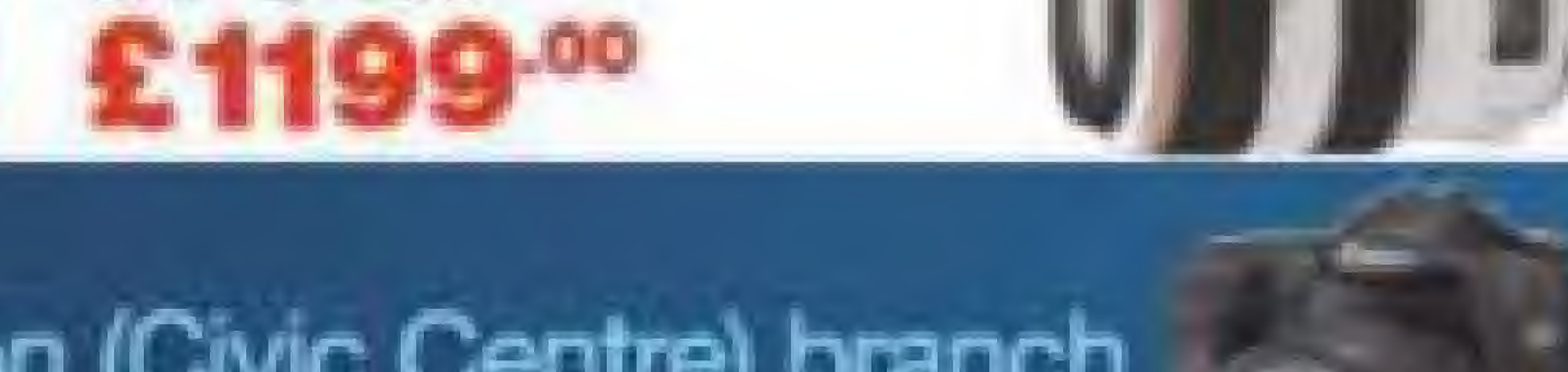
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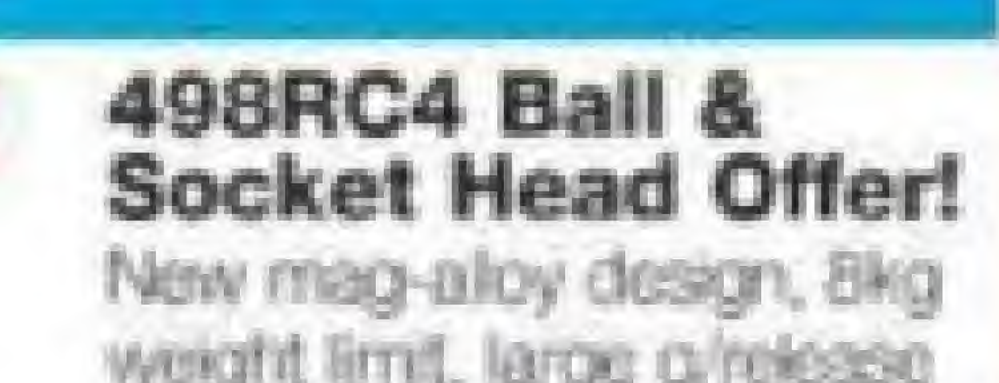
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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



Hoodman HoodLoupe £79.28

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LCD SCREENS on digital cameras have improved in brightness and resolution over the years, but sunlight can still hinder effective viewing. This is where a loupe comes in, to help clarify the view by eliminating glare. The Hoodman HoodLoupe is supplied with a lanyard and is simply placed over the LCD screen by hand. It is made of a tough, hard-wearing rubber and features a 1:1 magnification Schott optic with ± 3 dioptré adjustment. This is an interesting choice of magnification, because most other loupes magnify the view by around 3:1.

I found that the loupe provides crisp and distortion-free viewing, which is useful for accurate focusing. It is especially good for image playback to check for correct focus and exposure. At around £80 it may seem a little expensive, but this is one of the most reasonable options on the market. It becomes more costly when accessories are considered, such as the pictured HoodCrane (£79.99) or the Cinema Strap (£19.81), which both fix the HoodLoupe to the camera. Considering the HoodLoupe is designed for viewing in bright light, the HoodEye eyecup (£28.16) should also be considered to fully cut out any unwanted light. **Tim Coleman**

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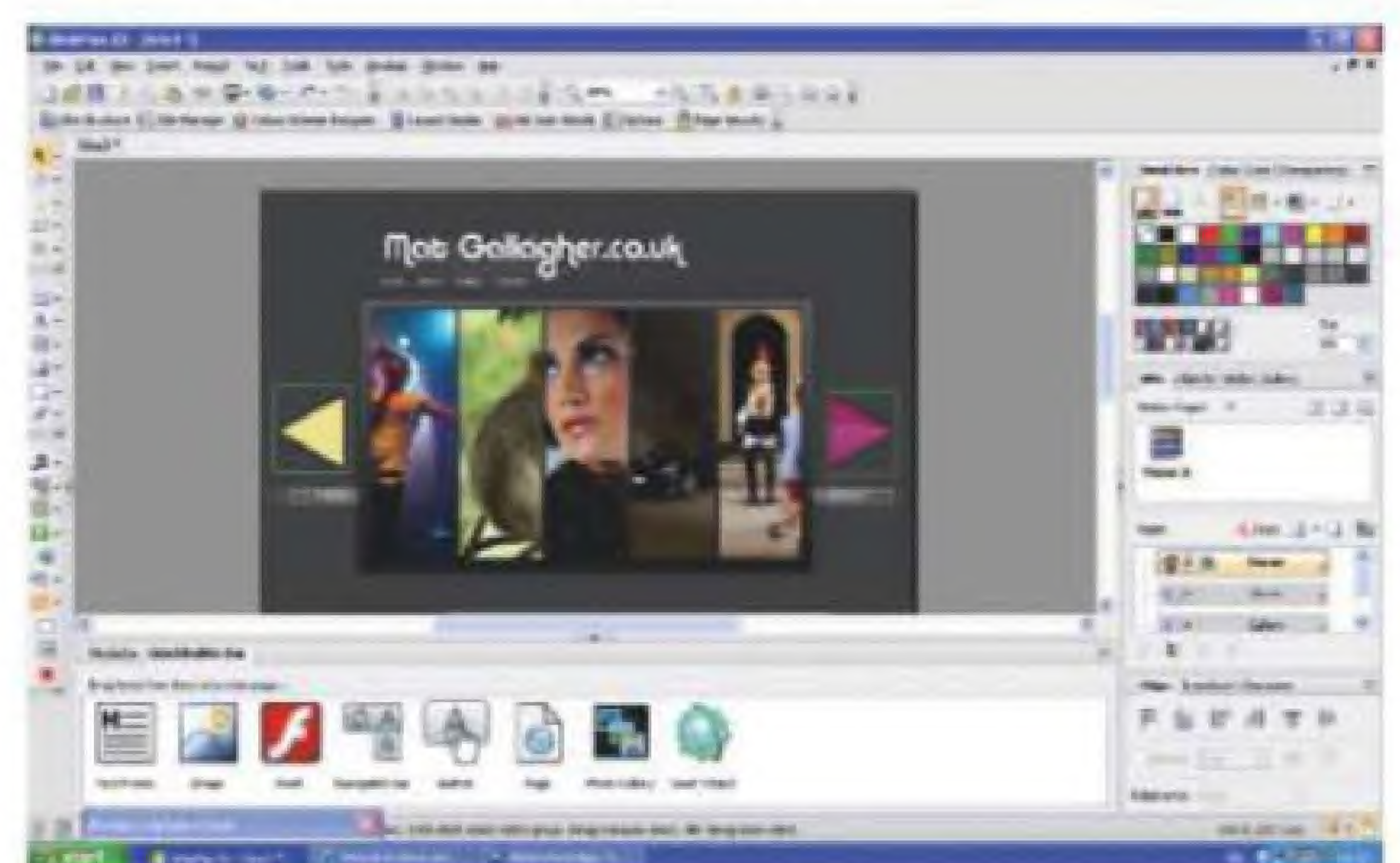
Serif WebPlus X5 £81.69

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WEBPLUS X5 is a website-creation program aimed at those wanting to produce a website for business or pleasure but without the complication of coding. The software includes preset templates and designs, plus a choice of button and menu designs. You can download additional templates from the Serif website, including photographer templates, that are designed to make a complete website, including homepage, gallery, about and contact pages.

Alternatively, avoid the templates and start from scratch for a more creative approach; there are icons that can be dragged and dropped onto the page to create various features, as well as a typical desktop-publishing-type tools palette to select your image and type boxes. Using the Photo Galley tool you can choose from a range of Flash or JavaScript options and very quickly customise it to your requirements. For those looking to sell their prints, there are also e-commerce tools available, including PayPal.

Finding your way around the software still requires some general website knowledge, but it is relatively straightforward. Reading through the help files is recommended, though. The price includes six months' free hosting for a basic package for new customers, and then £19.99 per year. If you're keen to create an individual website, this is a great tool to use. **Mat Gallagher**



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Canon Speedlite 320EX

Canon's mid-range Speedlite includes a separate video light and wireless slave technology.

AP 3 September

Nikon D7000 vs Sony NEX-C3

Can a compact system camera now compete with a DSLR? We investigate and look to the future of CSCs.

AP 3 September

Sigma 150mm f/2.8 EX DG OS HSM

Sigma's latest long-focal-length macro lens is ideal for insects and small creatures. We test its abilities.

AP 10 September

AF-S DX Micro Nikkor 40mm f/2.8G

This affordable macro DX lens gives full 1:1 reproduction and focuses down to 16.3cm.

AP 1 October

Sigma SD1

The SD1's new Foveon X3 sensor produces a 14.7MP image from a triple layer 46MP sensor. We compare its results against rival 14MP and 40MP sensors.

AP 8 October

SIGMA



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50^{mm}
F2.8
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SIGMA
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Offering superb optical performance these first class macro lenses boasts a 1:1 maximum reproduction ratio for life-size images.

Sigma's design team has surpassed itself in producing optics with the ultimate correction for lateral chromatic aberration. Developed for digital SLRs, as well as traditional 35mm SLR cameras, these macro lenses are specially coated to reduce the flare and ghosting which tend to appear in shots taken with digital cameras. Compact and lightweight yet with robust construction, Sigma's macro lenses make high quality images a reality.

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Does sensor size matter?

Does a sensor's pixel count affect the quality of the final image or should we be more concerned about pixel density? We test a range of cameras, from an 8-million-pixel camera phone to a 40-million-pixel medium-format model, by taking the same shots with each and comparing the final results

Mat Gallagher
Deputy editor



'THE PIXEL race is over' is a claim made by some camera manufacturers, and over the past few years we have seen new models released with lower pixel counts than their predecessors in an effort to improve low-light performance. Nevertheless, most talk surrounding new DSLRs still focuses on the sensor's pixel count. Cramming more pixels onto a sensor means smaller photosites, which can lead to dynamic range and noise issues. The bigger the photosite, the more accurately it can record the colour information, which leads to a better tonal range.

While most photographers take it as gospel that DSLRs produce better images than compact cameras, and that anything takes a better picture than a camera phone, the reasons for this can be a little hazy. The quality of the optical glass has an impact, as does processing power, but the sensor seems to be the overriding influence.

The sensor's resolution is, of course, important – if it weren't, we'd still be using 1-million-pixel cameras – but how important is pixel count when compared to the physical size of the sensor?

In this comparison test, we aim to find out some definitive answers to this question. We will be testing a range of cameras, from a typical 8-million-pixel camera phone to the 40-million-pixel medium-format Pentax 645D. By taking the same shots with each camera, we should be able to see

clear differences in quality. The results will be examined on a computer screen and, more importantly, in their printed form. Although we would expect an image from a 40-million-pixel medium-format camera to look better than one from a camera phone, when printed at a small size the differences may be less noticeable.

Also, with resolutions starting to equalise across the different formats, we'll test a range of 12-million-pixel cameras, with sensors varying in size from 1/2.3in up to 35mm, to determine how much image quality is affected by the size of each photosite.

PRINT QUALITY AND PRINT RESOLUTION

There has long been a belief that a resolution of at least 300ppi is needed for high-quality prints. This means that a 2.2-million-pixel-resolution sensor is adequate for a 6x4in print, while a 10x8in print requires 8.6 million pixels and an A2 print needs a 34.8-million-pixel output. However, the necessary resolution is also affected by an image's natural viewing distance. Billboard posters, for example, are printed at extremely low resolutions (often around 20-30ppi), and if you stand close enough you can see the printer dots clearly. However, at a natural viewing distance of 20 metres or more, the images look crisp and clear. Although Epson recommends a resolution of 360ppi or a multiple thereof when outputting to its printers, for larger prints a resolution of just 180ppi is acceptable – which for an A2 print is roughly 12.5 million pixels. There are various calculations used by professional printers based around finding the correct resolution and viewing distances for the size of a given print, but if you keep within the 180-360ppi bracket your prints should be fine.

PIXEL SIZE

The number of pixels outputted from your camera is directly related to the number of photosites present on the sensor – one pixel equals one photosite. The exceptions to this are Fujifilm's Super CCD sensors, which use two photosites to create one pixel, and Sigma's Foveon system, which uses three photosites per pixel.

To increase the number of pixels, the number of photosites must also be increased and therefore made smaller to fit in the same amount of space on the sensor. Some effort has been made to save space in certain sensors by removing the microscopic gaps between the photosites, but there is only a finite area available and so decreasing their size is inevitable.

There are two main measurements related to the area taken up by each photosite: pixel density, measured in MP/cm²; and pixel pitch, the physical size of each photosite measured in micrometers (µm). By using one of these two measurements, it is possible to more accurately compare sensors against each other.



CAMERAS TESTED

For this comparison test we chose a range of cameras based on their sensor sizes and resolutions. For each available sensor size we chose a camera with a typical resolution. Where a choice of lens was possible, the standard kit lens was used. We also chose cameras of differing sensor sizes with matching 12-million-pixel resolutions to compare the results without a bias of pixel count.

TEST 1



	Sony Ericsson Xperia Arc	Fujifilm FinePix F300 EXR	Canon PowerShot G12	Olympus Pen E-PL1	Nikon D700	Canon EOS 5D Mark II	Pentax 645D
Type	Camera phone	Compact	Advanced compact	Compact system camera	Mid-range DSLR	Full-frame DSLR	Medium-format DSLR
Pixel count	8.1MP	12MP	10MP	12.3MP	16.2MP	21.1MP	40MP
Sensor	1/3.2in CCD	1/2in Super CCD EXR	1/1.7in CCD	4/3in Hi-speed Live MOS	APS-C CMOS	36x24mm CMOS	44x33mm CCD
Pixel density	54MP/cm ²	39MP/cm ²	23MP/cm ²	5.5MP/cm ²	4.38MP/cm ²	2.45MP/cm ²	2.75MP/cm ²
Pixel pitch			2.03µm	4.2µm	4.73µm	6.39µm	5.93µm

TEST 2 (12MP)



Camera	Nokia N8	Fujifilm FinePix F300 EXR	Olympus Pen E-PL1	Nikon D300S	Nikon D3S
Type	Camera phone	Compact	Compact system camera	Mid-range DSLR	Full-frame DSLR
Pixel count	12MP	12MP	12.3MP	12.3MP	12.1MP
Sensor	1/1.83in CCD	1/2in Super CCD EXR	4/3in Hi-Speed Live MOS	APS-C CMOS	36x23.9mm CMOS
Pixel density	31.4MP/cm ²	39MP/cm ²	5.5MP/cm ²	3.32MP/cm ²	1.4MP/cm ²
Pixel pitch			4.2µm	5.42µm	8.94µm

Using continuous Westcott lighting, a portrait and a still-life image was taken with each of the cameras. Where controls were available, the camera was put to its highest quality setting and lowest ISO. The widest aperture was used for the portrait, while a value of around f/11 was selected where possible for the still life.

The images were collectively imported into Adobe Lightroom and adjusted for white balance and exposure only. They were then uploaded to PhotoBox (www.photobox.co.uk) and printed at 6x4in, 10x8in and A2 (23.4x16.5in) sizes. The prints were examined for quality by our technical team without them knowing which print came from which camera to ensure impartiality.

IMAGE NOISE AND SENSOR SIZE

Professor Bob Newman explains the relationship between image noise and sensor size



The main source of noise in digital imaging is 'photon shot noise'. This is not an engineering phenomenon, but woven into the fabric of light itself. The images we see, and which a camera captures, are built from random photon arrivals. The seeing of smooth tones depends on the collecting of enough photons and their conversion to photoelectrons for the randomness to be averaged out. Observing a flat tone in an image, and the mean and variance between like size samples,

we find that the ratio between the mean 'brightness' and the standard deviation (the 'noise') is given by the square root of the mean number of photoelectrons per sample. Collect more photons and there will be less visible noise.

There is a tendency to concentrate on sample sizes as defined by sensor pixels, but the size of the smallest visible sample in the output image is more important. For example, compare two A4 prints from a full-frame and compact camera, such as a Nikon D3S and Canon PowerShot G10 (both cameras have much the same quantum efficiency – they convert the same

proportion of available photons into photoelectrons). The D3S sensor is 36x24mm (864sq mm), while the G10's is 7.49x5.52mm (41.3sq mm). The photon collection figures for a nominal ISO 3600 exposure show that the whole D3S sensor collects 99.5 billion photoelectrons while the G10 collects only 4.8 billion. In an A4 print (9 million pixels), white areas of prints with the same nominal exposure will be 'constructed' from pixels derived from 11,000 photoelectrons for the D3S, but only 533 for the G10, giving a signal-to-noise ratio of 105 (6.7 stops) for the full-frame camera, but only 23 (4.5 stops) for the compact model.



Above: 100% views of each digital file at 300ppi

Left: The full images as shot with each of our cameras

‘When viewed at both full screen and 100% on a calibrated 26in monitor, the images showed clear differences’

IMAGES ON SCREEN
When viewed at both full screen and 100% on a calibrated 26in monitor, the images, although respectable individually, showed clear differences. The colour from the smallest camera phone sensor of the Sony Ericsson Xperia Arc was its biggest failing, as it struggled with the purple tones of the flower and left a rather warm tone on the portrait. The detail was also severely lacking when shown at full pixel size. The larger 1/1.83in sensor on the Nokia N8 showed improvement in colour rendition, especially on the portrait, and an improvement in detail, but like the Arc it suffered signs of image noise. The 1/2in compact sensor on the Fujifilm FinePix

F300 EXR shows better colour rendition than the camera phones, but less detail than the 1/1.83in Nokia. Once you progress to the 1/1.7in sensor in the Canon PowerShot G12, detail improves but it still struggles to obtain the full range of tones in our still life.

The micro four thirds sensor shows a similar level of detail and colour range to the 1/1.7in G12 sensor, but the noise levels have dropped noticeably. It is only once you progress to the APS-C-sized sensors that both detail and colour range really become impressive. Both the 16.2-million-pixel D7000 and the 12.3-million-pixel D300S produce very pleasing results with great colour and detail, although the D7000 image is clearly better in terms of detail. The full-frame sensors of the

Nikon D3S and Canon EOS 5D Mark II show a further benefit to the colours while maintaining exceptional levels of detail. However, the EOS 5D Mark II resolves more detail on screen when viewed at 100%, and slightly subtler colours. The reduced depth of field from the full-frame sensors also becomes apparent and adds to the appeal of the images.

The images from the medium-format sensor of the Pentax 645D show a real richness to the colour that makes them stand out from the others. The detail when displayed at 100% is greater than that of the otherwise leading EOS 5D Mark II in the shadow areas. The depth of field even at f/11 is very shallow, and f/2.8 with the portrait gives a lovely fall-off in sharpness around the hair.





PRINTED IMAGES

At 6x4in, all the cameras featured should have enough pixels to out-resolve the print, as even a 3.1-million-pixel camera can produce a 6x4in print to 360ppi – so 12 million pixels could offer a 667ppi resolution at this size. With the portrait shots this means it is very difficult to see any differences even between the camera phone image and those from the professional DSLRs, and the easiest way to identify them is through the depth of field. The still life, however, still gives clues in the general colouration of the image, with those from the larger sensor models retaining all the highlight detail and giving richer colours.

The classic 10x8in format, with the exception of A4, is the largest size most photographers will be looking to print on a regular basis. To create the optimum resolution, a 10-million-pixel output is needed, so it is only the Sony Ericsson Xperia Arc camera phone that will dip below the 360ppi resolution. Despite this, the Arc performs relatively well in terms of detail and, only when viewed very closely, is the lack of detail noticeable. At this size the difference in sharpness from the APS-C and larger sensors of the DSLRs compared to the compacts is more obvious, and even on the portraits it is easily distinguishable.

The prints made at the largest size show more accurately the differences visible on screen. From a viewing distance of around 2m, all the portrait images look respectable, but the differences in colour on the still life means, even at a distance, it is possible to pick out the results from the smaller sensors against those with larger ones. At close viewing distances the detail becomes a telling factor, with the camera phone sensor and the smaller compact sensor really struggling. The larger sensors of the Canon PowerShot G12 and Olympus Pen E-PL1 show better detail, but are noticeably worse than the DSLRs. Interestingly, though, the differences between the larger sensors of 12 million pixels and

those that are higher are not as obvious, and it is difficult to see any extra detail between the Canon EOS 5D Mark II and the Pentax 645D.

OTHER IMAGE OBSERVATIONS

The 12-million-pixel test images show very clearly just how much images with the same resolution can vary in quality. While it seems that a 12-million-pixel output is more than adequate for even an A2 print, the difference between the smallest sensor tested (1/2in in the Fujifilm FinePix F300 EXR) and the largest (in the full-frame Nikon D3S) displays huge variations in detail and colour range. The larger the sensor is physically, and the larger the individual photosites, the better the resulting image appears, with added benefits in depth of field and noise levels.

The disparity in image quality between a compact and a DSLR is the largest in this test, as well as the largest difference in physical size, with an APS-C sensor having 8-12x the area of a 1/2in or 1/1.7in sensor. Any additional resolution heightened the detail on the larger print, but the all-important factor here appears to be the pixel density or size of each photosite.

The smallest camera phone sensor (1/3.2in) was very obviously unable to compete with even the smallest compact camera sensor for quality. However, the Nokia N8's choice of a larger sensor appears to have paid off and the resulting images are comparable, at least under the well-lit conditions when photographing the test subjects.

Although our medium-format sensor on the Pentax 645D offers up to 4x the area of an APS-C-sized sensor, the difference in quality is less severe. On a computer screen the extra detail the medium-format sensor offers over a full-frame sensor is visible, but on a printed image it is more difficult to distinguish. The 12-million-pixel Nikon D3S, which features the largest photosites of any of the cameras on test, produced similar results to the 40-million-pixel Pentax 645D. **AP**

Verdict

IMAGE quality is an important consideration for all photographers and, as this test clearly shows, there is a definite sacrifice to be made when you reduce the size of the sensor and use smaller photosites. There is an argument that 12 million pixels is sufficient for most users – certainly for those printing no larger than A3 on a regular basis – and by going beyond this you will see only subtle improvements unless you are printing at very large sizes. The differences in quality between sensors of the same physical size, such as those between the Nikon D300S and D7000, may be affected by the processing and the age of the sensor, but there is a clear benefit to this size over the compact 1/1.7in sensors and even the 4/3in sensor.

Advances in technology are improving the abilities of the sensors and the handling of light so that results are improved – and you only have to look back a few years at the images from compact cameras and camera phones of the day to see this. The camera on the next Apple iPhone, for instance, is expected to offer class-leading performance despite having only a 1/4in sensor size. However, improvements to sensor design are occurring across the range and, certainly for the time being, the larger sensors will continue to outperform smaller ones.

Top: Scanned sections of the printed photos from Test 1 at 6x4in and A2 sizes.

Left and above: Scanned sections of the printed photos from Test 2 – the 12-million-pixel cameras

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AP guide to...

Advanced macro lighting



Lighting macro subjects successfully can be tricky. **Richard Sibley** explains how to overcome the difficulties and achieve the best possible results

resolving them. The most obvious difficulty is that in many situations the camera and lens are going to be close to the subject. This rules out the use of in-camera or hotshoe flash for extra illumination, as the path of light between the flash and the subject will be blocked by the lens, causing much or all of the subject to be in shadow.

To light a macro image successfully, the source of light usually needs to be off-camera and placed at a distance between the camera and lens. For this reason, long focal-length macro lenses are often the most practical to use.

A lens such as the Sigma 150mm f/2.8 EX DG OS HSM macro has a minimum focus distance of 38mm, which allows plenty of space between the subject and the end of the camera's lens to light the subject from the sides. Some compact cameras have macro modes that focus as close as 1cm, but at such a close range lighting a subject can be difficult. At these extremely close ranges there is virtually no space between the lens and the subject for a light to be placed without causing a shadow.

So how you choose to light your macro images can very much depend on not just your chosen subject, but also on the exact specifications of the lens in use.

THE DIFFERENCE between a good photograph and a great one can often be down to the way the scene has been lit. Whether it is waiting for the right colours to appear in the sky, or using a softbox to light a portrait, photographers have to learn to adjust and modify light to their needs.

Like any other genre, macro photography has its own lighting requirements and complications, and the methods for



WORKING WITH AMBIENT LIGHTING

One problem you may encounter when lighting macro images is the very shallow depth of field that is produced when working at such close distances and magnifications. To be able to keep the subject entirely in focus, a very small aperture is required to create a large enough depth of field. Of course, this impacts upon the settings for shutter speed and sensitivity, both of which must be adjusted accordingly for a correct exposure.

When shooting indoors using only ambient light for illumination, the shutter speed will often be much slower. This means it will often be impossible to avoid camera shake when shooting handheld, so a tripod will be required. It may be possible to increase the ISO sensitivity, but this could impact upon the amount of image noise, which in turn may reduce any fine details in the image. The result is that, in most cases, some extra illumination in addition to ambient room light will almost certainly be required.

Shooting outside provides higher levels of ambient light, making it easier to shoot handheld using small apertures. However,

bright sunlight can cause its own problems by creating strong shadows. To remove these shadows from your macro images you should follow the same principles as when lighting a portrait image.

The easiest method is to use a reflector. Alternatively, soften the light by placing the subject in the shadow of a diffuser. Given the size of the subjects being photographed, large reflectors can be overkill. Instead, try using a sheet of white card. This can be held in position by a clamp and a lighting stand, or even by a simple bulldog clip and a length of garden cane, which can be pushed into the ground. For extremely hard shadows, a DIY reflector can be made by covering the card with aluminium foil. Before doing so, screw the foil up and then unravel it. This will cause the light to be scattered more, creating a softer and less obvious effect.

FILL-IN FLASH

Another way to soften shadows, or even remove them altogether, is to use fill-in flash. Again, you can do this in much the same way as you would with a portrait subject. A small off-camera flash is ideal for this. Simply set it up on a stand or tripod and point it at the subject. If you are fortunate

Below: When photographing outside in ambient light, try filling in shadows using either a flash or small reflector, just as you would a portrait image

Ring flash from above



Ring flash straight on



Above: By taking a ring flash off a lens it can be used in different positions, as shown by these two shots of a dandelion clock

enough to have wireless flash capability on your camera, then use it. If you don't, try a flash extension cord, preferably one that is flash TTL compatible. This will allow the flash power to be set automatically by the camera based on the metered exposure.

A camera's metering system will only take into account what it sees as the correct exposure, so it will almost always be necessary to adjust the flash output. When using fill-in flash, the aim is to complement, not overpower, the ambient light. This may mean decreasing the power of the flash using the camera's flash compensation, but the amount depends on the amount of ambient light. For example, a -1EV adjustment is often enough to soften shadows while keeping the image looking realistic.

MACRO AND RING LIGHTS

There are a number of different macro lights, ring flashes and ring lights available for almost every type of camera. By having a series of

Ambient light



Ring flash fill light



Ambient



With DIY reflector





STUDIO MACRO LIGHTING

Lighting a macro subject in a studio is really no different from lighting a larger subject – all the same lighting techniques are used but on a much smaller scale

TREAT your subject as if you were taking a portrait and use a simple two-point lighting set-up with either small lights or flashguns. In a two-point lighting set-up two lights are placed at an angle pointing at the subject, usually at around 45°, but this will depend on the shape of the subject and how you want it to be lit.

When both lights are set to equal power (a 1:1 ratio), the subject should be lit evenly from both sides. By altering the strength of one of the lights, you can create a more dynamic image. A third light can even be used to add a slight backlight to the subject or to illuminate the background.

In the images pictured right, I have used two small Nikon Speedlight SB-R200 flash units to light the subject. These small flashguns are triggered wirelessly using either a compatible Nikon DSLR camera or another flashgun. Using the in-camera wireless flash control, it is possible to change the power of each of the SB-R200 flash units remotely. The result is a series of images with slightly different lighting and each one has a different look. No one image is correct or incorrect. Each image offers a way of lighting a subject and demonstrates how it is not just the position of the lights that is important, but also each light's brightness.



lights at the end of the lens, macro subjects can be illuminated evenly with minimal shadows. But while an evenly lit image is advantageous in some situations, the results can look flat. Yet due to the close proximity that a ring light allows the lens to be to the subject, it is often the only option when it comes to lighting particularly small items.

Where the flat, even light from a ring flash excels is when it is used as a fill light. The circle of light wraps around the subject and works extremely well in daylight, helping to illuminate the subject and combine almost seamlessly with any ambient light.

Remember, though, that while a ring flash is designed to be attached to the end of a camera lens, it doesn't have to be. Try holding the ring flash off-camera, pointing at the subject from an angle. This will create a very different look from merely pointing it straight on, but the circle of light will still create softer shadows than you would get from a standard flashgun.

OUTDOOR STUDIO-STYLE

When using a flash to illuminate a photograph, the aperture and shutter speed settings play a huge part in how the scene is exposed. Put very simply, the amount of exposure provided by a quick burst of flash is decided by the power of the flash and the aperture of the lens.

Let's assume we are taking photographs in a completely black room and using a flash to illuminate the scene. The burst of flash is so short that, as long as the shutter speed is longer than the camera's maximum sync speed, it doesn't matter if the exposure time is 1/250sec or 2mins as the image will look the same. However, by changing the size of the aperture, the amount of light entering the lens, and therefore the brightness of the image, can be adjusted.

So when using a flash to capture macro photographs, the shutter speed can be used to determine exactly how much ambient light will appear in

When using a flash outside with a very fast shutter speed, ambient light won't make much impact on the image, so producing a studio-style effect



'Resulting images should have a dark background with a fully illuminated subject'

→ a scene. By calculating the shutter speed required to expose the background, you can then decide whether to include the background in your image or leave it dark. A lot of photographers choose the latter, creating shots with a black background that look like they have been taken in a studio rather than outside.

To create images where the subject is illuminated but the background is black, put the camera into its manual exposure mode. Set the camera to its maximum flash sync speed and minimum ISO sensitivity, and set the aperture based on the depth of field required – this will often be smaller than $f/32$. Adjust the off-camera flash or ring flash to its TTL mode, which should correctly calculate the exact amount of flash required to light the subject. This can always be changed using the flash compensation feature of the camera or the flashgun. Alternatively, set the flash to manual mode and maximum power. Take a picture and then, if the image is too bright, reduce the power accordingly. If the image is too dark, you will need to increase the size of the aperture, but remember that this will reduce depth of field and may introduce some ambient light into the scene.

The resulting images should have a dark background with the subject fully illuminated, and look as though the pictures have been taken in a studio environment. Now, by increasing the shutter speed, ambient light can be introduced, which will lighten the background. This allows you to choose whether to have your image looking like it has been taken in its natural environment or in a studio, but without having to step into one. **AP**

TOP TIPS

- 1** Use a long focal-length lens to give more space to position lights between the camera and subject
- 2** A simple reflector can be used, inside or out, to help lighten shadows
- 3** Experiment with the position and power of lights to create different effects
- 4** When using flash outside, use the shutter speed to alter the amount of ambient light



USING OTHER LIGHT SOURCES

YOU DON'T need to spend hundreds of pounds on flash equipment to light macro images. If you are photographing insects you will, of course, need a flash to help freeze motion, but for stationary subjects there are many other options.

The most obvious form of lighting is a small desk lamp. Most people will have one or two of these

available already, and if not they can be bought for less than £10. A single desk lamp and reflector are often all that you need to light many macro subjects.

Torches also make suitable lights. These can be attached to lighting stands or clamped to tables, but often the simplest option is just to use them handheld. Set your camera on a tripod, switch the self-timer on and use a long exposure. A few seconds should give enough time to light the subject from your chosen angle, but you should also move the torch around a little to fill in or soften any shadows. It can take a few attempts, but the results can look superb and no one will guess that you have used a small torch to light it. I have even used the LED light from my mobile phone to light a small macro scene.

The most important thing to remember is to experiment with your lighting and don't think that, just because you don't have a specific set of flash lights for macro photography, you can't take eye-catching images.



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How to... Digitise film **PART 2**

Batch scanning

In this second part of a two-part series on digitising film, **Tim Coleman** explains batch scanning

AS WE established in our previous article, digitising your analogue work is important not only as a safety net in the event of loss or damage, but also to enhance its use. In part one (AP 23 July), the hands-on method of photographing film was explored, but in part two we will look at batch scanning and effective workflow.

Digitising film can be a very lengthy process, especially for those with many years' worth of film to scan. Using a dedicated scanner takes most of the hard work out of the job, but getting the best out of such a scanner is much more complicated than simply pressing the scan button. Batch scanning should not be rushed into, and a

well-considered workflow is a key part of speedy and effective archiving.

SCANNER TYPES

To achieve a top-quality scan, a top-quality scanner is required. Better scanners offer a high resolution, sharp scans and Digital ICE (Image Correction and Enhancement), which is used to digitally remove blemishes on the film such as dust and scratches. Another major selling point is a fast scan speed. Manufacturers do not always quote the total scan time per film, and scans are affected by resolution and whether or not Digital ICE is applied.

Scanners come either with the manufacturer's own scan software, or the long-time industry standard SilverFast. SilverFast SE is a basic version, but it still provides a wealth of settings for effective scanning.

Below are the main options for scanning your files. They vary in price and the time taken, but you should find a method to suit you.



FLATBED SCANNER

A LIGHT in the lid of your scanner means it is able to scan transmissively for negatives and slides. An optimised setting for 35mm film scanning is often present, providing a higher resolution than its reflective scanning. Some more expensive models, such as the Epson Perfection V750, also allow large-format scanning and for multiple images to be scanned as one, so it is worth checking before you buy.

However, the scan quality of a flatbed cannot match a dedicated film scanner, certainly for 35mm film. It is ideal, though for speedy archiving of small prints of, say, 6x4in. For larger formats, flatbed scanners offer great resolution and are far cheaper than dedicated large-format scanners.

When using a flatbed scanner it is important to keep the glass clean and the film flat. Curled film or dirty glass can result in unwanted reflections.

PROS Several strips of film can be scanned at once; large-format scanning possible; Digital ICE reduces post-production retouching **CONS** Poor quality on smaller format film; top models are expensive **BEST FOR** Large-format scanning and quick archiving



DEDICATED FILM SCANNER

THERE are purpose-made film scanners for slide, 35mm and medium-format film. There are also options for individual, single-film strip holders and slide magazines (see test on page 66). Medium-format scanners include holders for both medium-format and 35mm film, but these are much pricier than dedicated 35mm scanners.

There are several good scanners available, such as the Plustek OpticFilm range for 35mm film (from around £170), and the Nikon Coolscan 9000ED (around £2,400 on eBay) for medium-format film. The initial price tag may put the Nikon Coolscan 9000ED beyond the budgets of most people, but don't forget that once your scanning is complete, it is possible to sell on the scanner to offset a large bulk of the cost.

PROS Film is easily loaded and then scanned; good-quality scans are possible for smaller formats; large file sizes are possible; Digital ICE reduces post-production retouching; a batch scanner can be left to process numerous scans **CONS** Scans take longer; most expensive scanner **BEST FOR** 35mm film with most control

ALTERNATIVES

PHOTOGRAPHING FILM

As we explained in part one, photographing film is a speedy method of digitising film once the camera, light and film holder is set up. A slide copier costs £69.99 (www.srb-gritum.com) and will handle 35mm film and slides. A small lightbox is a sufficient light source (Kaiser Slimlite 12.5x10in, around £46), although the biggest cost is a macro lens if you do not already own one.

PROS It can be the cheapest option; the 'scan' is instant; the file size matches the resolution of your camera **CONS** More fiddly to set up; each exposure must be lined up individually **BEST FOR** Those on a budget

SENDING FILM TO A LAB

If you have only a small amount of film that you want to digitise, sending the films to a lab is the best option. Not only is the hard work taken care of, but you also pay per film so it can work out cheaper. High-street stores such as Jessops charge around 50p per slide, or £10 for a roll of film. However, if the number of films hits the price of a scanner, it is worth thinking about it yourself. A £250 scanner will have paid for itself after 500 slides or 25 rolls of film.

There are fewer labs that scan and process film these days, but here are some that do: Jessops (www.jessops.com), Metro Imaging (www.metroimaging.co.uk) and DigiScan (www.digiscanltd.com).

PROS The scans are done for you on professional equipment **CONS** Pricey if scanning in bulk; no control over the scans **BEST FOR** Small runs

SOFTWARE SETTINGS

1 The key settings to adjust on any scan software are the scan size, resolution, Digital ICE and exposure settings. Other options include noise and grain reduction. SilverFast offers the option to set the correct film type, which ensures a more accurate colour rendition in line with the film base colour.

To reduce the amount of retouching, Digital ICE is a very useful tool. It does increase the time of each scan, typically by 90 seconds to 2 minutes, but this is much less time than retouching in Photoshop. SilverFast also offers a Clone Stamp tool for removing dust and dirt instead of using Photoshop. Even the cleanest film is likely to have little specks of dust, so Digital ICE is very worthwhile.

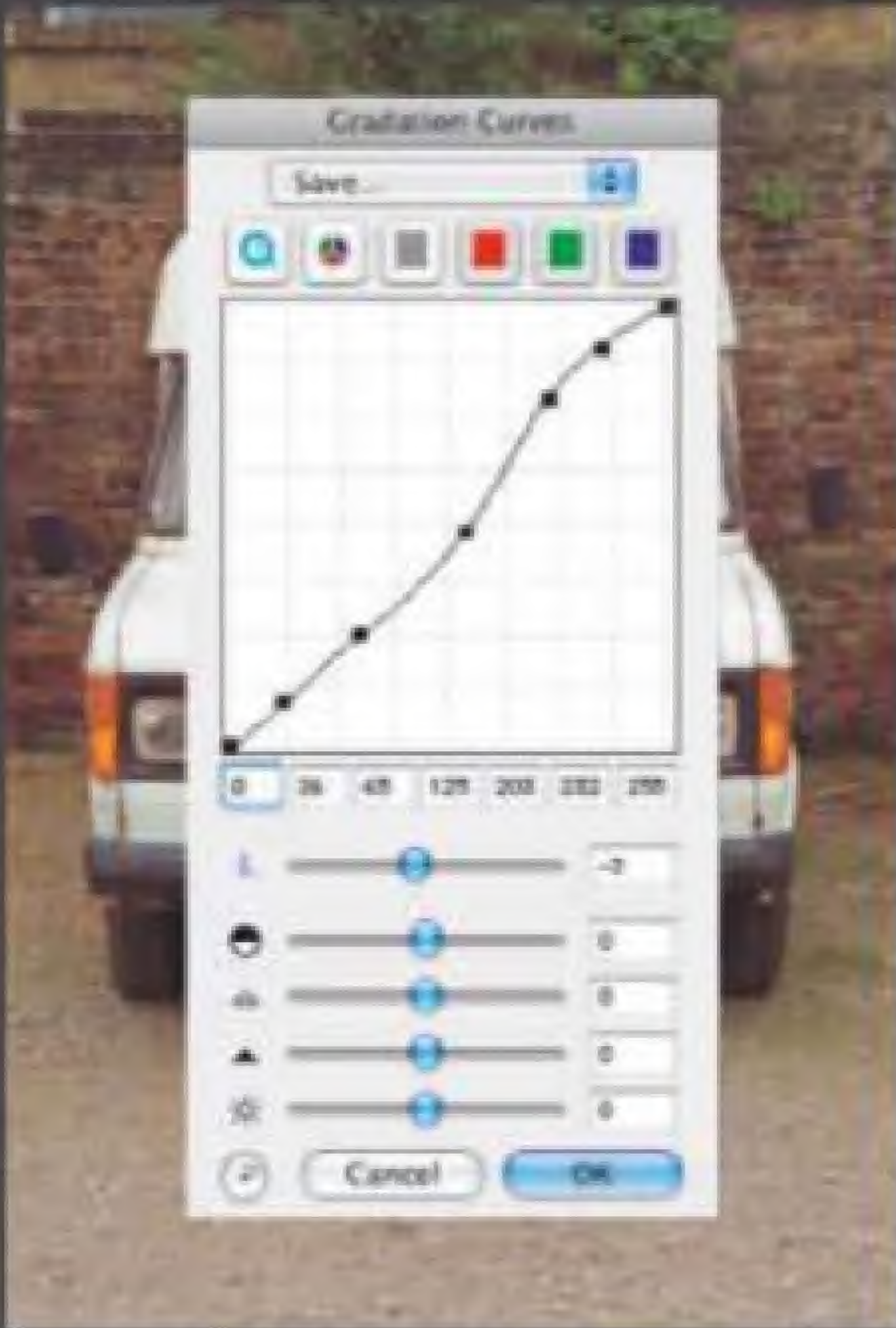


2 The higher the resolution of your scan, the longer it takes, so consider just how large a print is likely to be reproduced from a digital file. While 7200ppi is usually the highest resolution available on most scanners, a 4800ppi-resolution scan produces a file size of 19x12.5in without interpolation at the recommended 360ppi print size.



3 It is important to consider how close you want the scan to be to the final version. Curves, sharpness and contrast are some of the basic adjustments that can be made. It is possible to create presets that can be designated by the user, such as 'landscape', 'portrait', or 'archiving'.

If you are using basic scan software, it is better to scan a fairly flat version of the film to maintain maximum detail and make more adjustments in external software like Photoshop, although this will add considerable time to the process.



4 Keywords, labels and date should be added to the metadata for quick reference. The date of the scan will automatically be added to the file, so you could change this for the date the picture was taken. Keywords are useful for reference and to make finding the images easier. Add details such as picture type (portrait or landscape), location and labels detailing the key content of the image, such as 'castle', 'dog' or 'family'.



SCANNING AND OUTPUT

Scanning quickly is one thing, but scanning correctly is another matter. The following points are key considerations for ensuring an effective workflow.

PREPARE

We know all too well just how important it is to take good care of film. An airbrush is ideal for removing the inevitable dust and dirt that appears on the film, and white cotton gloves are advisable when handling it so that the film isn't spoiled by fingermarks. Although many film scanners use Digital ICE to restore damage, handling with care is key before loading the scanner with film.

FORMAT

There are many formats to choose from, but some will be more suitable than others. JPEGs are adequate for most uses, but TIFF or DNG files are uncompressed and allow the images to be saved in 16-bit. TIFF files can become very large in size and will fill up your hard drive very quickly. Therefore, it is worth getting an external hard drive not only for backup, but specifically for your film scans so they can be easily found.

TOP TIPS

- Keep film as clean as possible by using an airbrush or canned air
- Don't scan all your film – poor images just aren't worth archiving
- Use Digital ICE
- Opt for SilverFast software – it works with all scanners
- For large digital files, use a resolution of typically 3600ppi.
- Consider archiving by date and subject matter, using keywords too

ARCHIVING

Setting up a well-organised and consistent workflow will benefit you in the long run, and will make finding your images again much easier, too. Consider naming the files with the date or the subject matter and then organise them into separate folders accordingly. Be selective about what you scan. There is little point scanning everything you have if the quality or subject matter

is not up to scratch on some slides. Go through your images first and leave out any that don't make the grade – or at least prioritise the better ones. Software such as Adobe Lightroom allows you to view and edit the already scanned film while the next image is scanning, so you can start editing right away. Furthermore, it keeps thumbnails of all loaded files, even if they are then moved to an external hard drive. **AP**

Scanning costs

This table shows a comparison of costs for the various scanning methods. Depending on the number of images you wish to scan, some options work out cheaper than others.

Method	Number of exposures			
	10	100	1,000	10,000
Photography (£115)	15	1.50	0.15	0.01
Flatbed (£650)	65	6.50	0.65	0.06
Dedicated 35mm (£255)	25.50	2.55	0.25	0.02
Dedicated 120 (£2,400)	240	24	2.40	0.24
Lab (50p per slide/ £10 roll of film)	5/3	50/30	500/300	5000/3000

Cost per exposure is in pound sterling

Reflecta DigitDia 5000

If you have a lot of slides to scan, you're in for a long and laborious job unless you have a batch scanner. **Tim Coleman** tests one of the most popular models on the market



The high optical resolution of the Reflecta DigitDia 5000 produces scans with an impressive level of detail

Digital ICE is applied. The latter intelligently removes dust and scratches from film, but causes scan times to be slower. While it performs very well, Digital ICE should not take the place of good film maintenance. Minor scratches and dust are removed, but any significant damage will need retouching using editing software.

Scans can be made up to 3600ppi, and a full-resolution scan at best quality takes just over 3mins per slide without Digital ICE and no extra filters. With Digital ICE, it is just over 4mins, and these figures are the same for both JPEG and TIFF files. Add an extra 20secs calibration between each slide, and just under 3hrs is needed for a 50-slide magazine without Digital ICE, or 3hrs 45mins with Digital ICE.

CyberView processes maximum-resolution scans in uncompressed TIFF files at a massive 90MB, while JPEGs are nearer 3MB. Scan quality is good, if a little soft and in need of a little sharpening, but this is not unusual. **AP**

DATAFILE

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Street price
Around £1,000
Optical resolution
3600ppi
Optical density
3.8 Dmax
Colour depth
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Interface
USB 2.0
Weight
2,900g (approx)
Dimensions
125x300x290mm

SCANNING slides individually is a time-consuming process. Magazine batch scanners allow magazines full of slides to be scanned in one go, and they can be left to run while you concentrate on other things. The Reflecta DigitDia 5000 is one such device, and it is one of only a few magazine scanners still available.

BUILD

With an off-white finish and a simple design, the DigitDia 5000 is reminiscent of a slide projector. In fact, it even uses light to project the slides, but in this case they are projected onto a CCD chip instead of through a lens.

On the front left of the scanner are two buttons that move between slides, while on the front right is a single slide holder with a diffused surface that lights up for viewing when a slide is inserted. The top of the scanner houses a single slide feeder, while a USB connection is on the back. The mechanical arm used for inserting slides protrudes from the front when in use, requiring clearance to operate.

Reflecta claims the DigitDia 5000 is roughly 20% faster than its predecessor, the DigitDia 4000, but otherwise the optical resolution (3600ppi) and scan quality remain the same. A quicker speed is arguably of less benefit to a batch scanner, which is designed to be left alone to work through multiple slides.

The scanner comes with two 40 CS (Compact Secure) magazines for 35mm slides, but other magazines, such as the Braun Paximat 50 (around £7), can be bought separately for the more common, thin cardboard slide types. I think other magazines should really be supplied, including a 100-capacity version, especially considering the price of the product.

As standard, the scanner comes bundled with Photoshop Elements 8 and CyberView scanning software rather than the popular SilverFast, although this is an option. It is easy to start scanning using CyberView, but it takes longer to become really familiarised with the software and settings. A more detailed manual would be useful.

PERFORMANCE

The clear selling point of the DigitDia 5000 is its batch-scanning ability. Reliability is therefore a key issue, which makes using the correct magazine crucial. I was scanning mainly thin cardboard slides in the Braun Paximat magazine. Having scanned a few magazines, there was the very occasional feeding error with no guarantee when in the batch it would occur. However, over the course of 600 slides I had just three feeding issues, making this still the most effective method for batch scanning.

Scan times are affected by several factors, namely resolution, quality and whether

Verdict

THERE is no getting around the fact that the Reflecta DigitDia 5000 is an expensive device. However, it is an impressively reliable one with good scan quality. If you have a large number of slides to process, the DigitDia 5000 will save you a lot of time.



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Condition = 4* - **Winchester** **£449.99**
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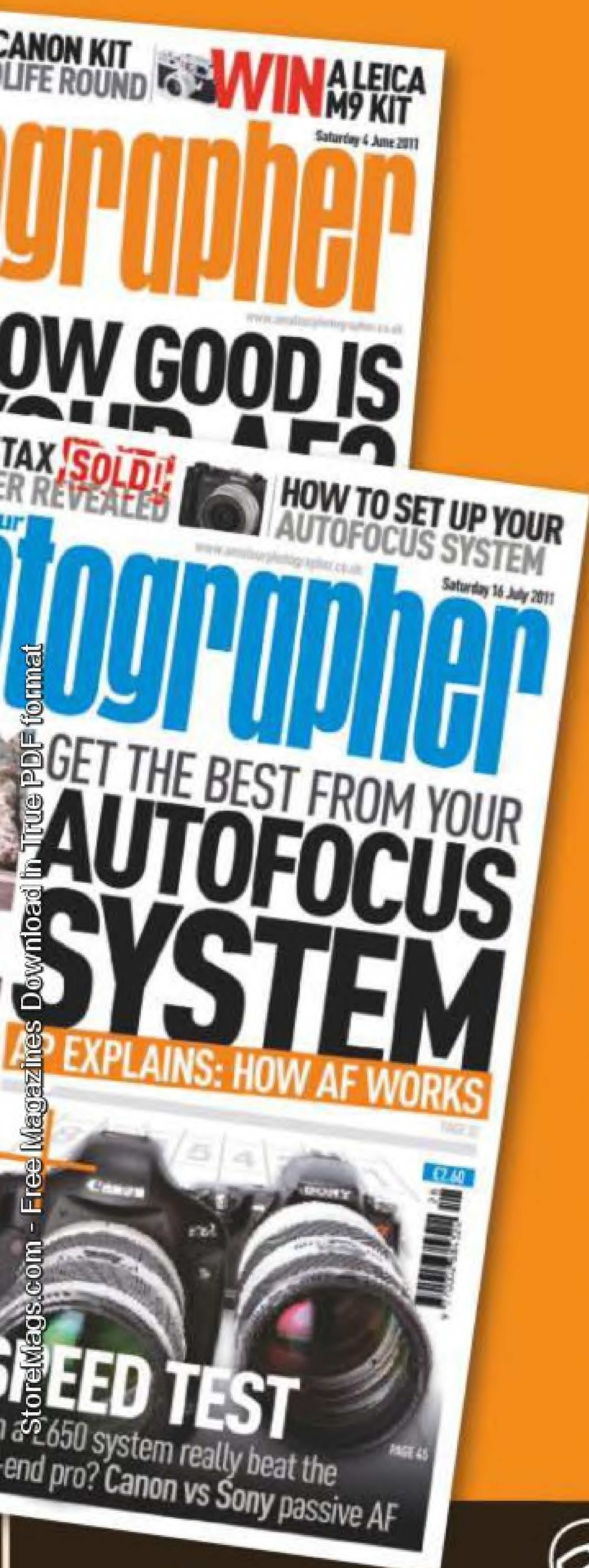
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AskAP

Let the AP team answer your photographic queries

RGB ALL THE WAY

Q I have just read the 6 August issue of AP and am a little confused. I read the articles by Mat Gallagher and Tim Coleman, which were very informative and greatly helped my understanding of raw files and colour spaces, but I was always under the impression that I had to convert an image to a CMYK colour space in order to get a good-quality print, and that RGB was for screen editing and publishing to the internet. Tim doesn't mention the need to do this, however. Am I wrong to believe this is the case?

Joseph Eldridge

A It's a common urban myth that photographers need to convert images to CMYK before printing them. You are right that this conversion does need to take place, but it happens behind the scenes when Photoshop (or other software) is sending the job to the printer. You don't need to do anything yourself. (This automatic CMYK conversion involves complicated transformations using colour profiles in order to match colours between screen and print as closely as possible.)

In fact, by converting an image to CMYK yourself you'll find that it loses some impact and becomes a bit dull. You'll get much better results in RGB colour mode.

The facility to swap between RGB and CMYK is offered by Photoshop because graphic designers and those in magazine production often need to convert pictures manually before sending them to a printing company. For the digital photographer, though, it's RGB colour all the way. **Ian Farrell**

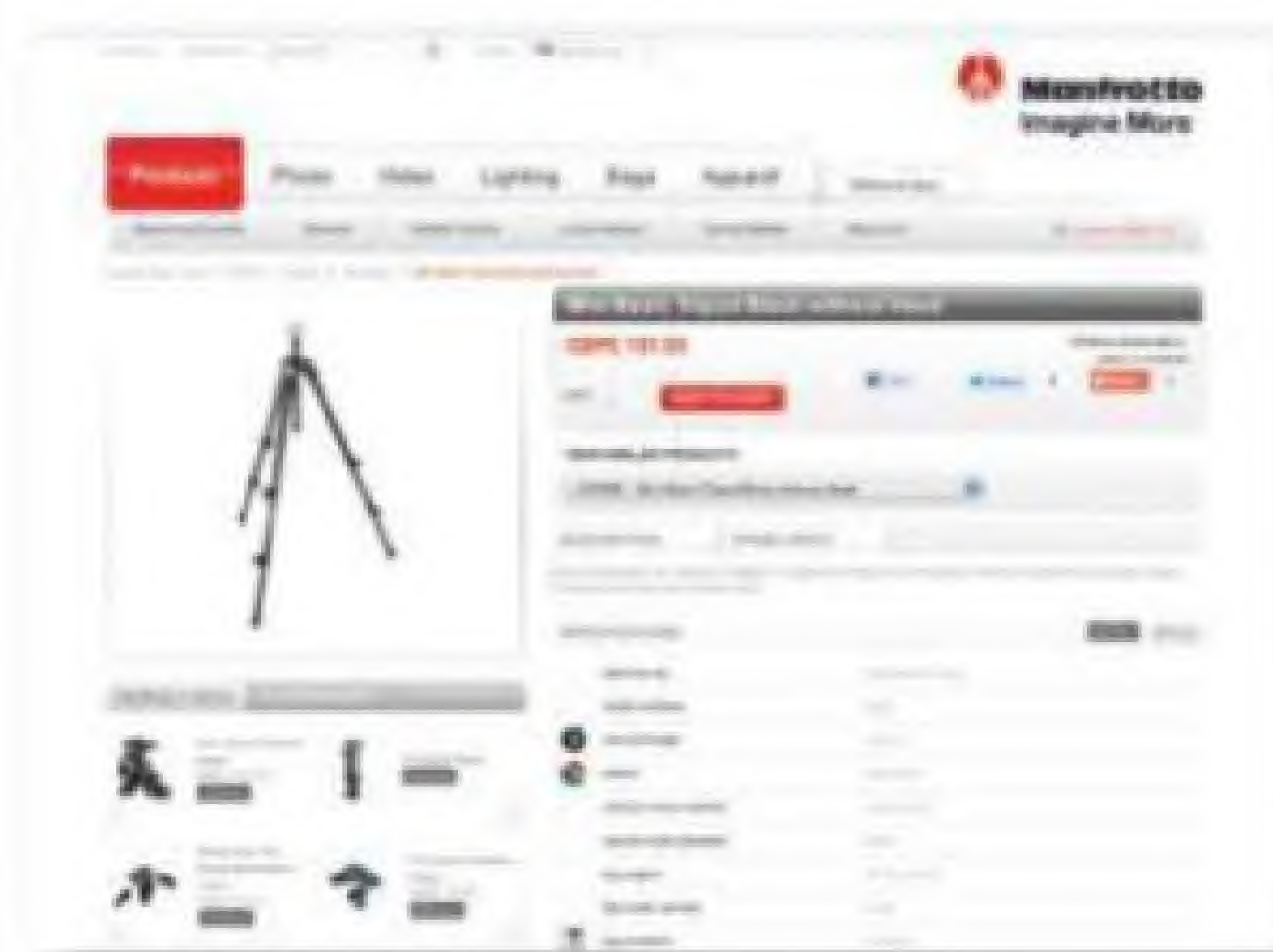


ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to:

Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

This doesn't mean that every product is guaranteed for this long, as you still have to work within the definition of 'merchantable quality', but the D90 is a good-quality product and should clearly still be working without issue well within its first year of use. **Ian Farrell**



TRAVELLING TRIPOD

Q Can I take a tripod as hand luggage on an aircraft? My Manfrotto 190XDB measures around 55cm in height when closed, although I can detach the head and put it in my bag. I called Heathrow Airport security for advice and was told it would probably be OK, which isn't very reassuring.

I use the tripod with my Canon EOS 550D. Is there a smaller tripod that would be less problematic but still give the same stability? Would a GorillaPod, for example, be any good? **Jason Craft**

A I made a few phone calls, too, Jason, but came up with the same advice you did: that it would 'almost certainly be fine'. In my experience, I have taken a tripod as part of my hand luggage quite successfully, but have made sure it is strapped to my camera backpack so the whole thing looks like one item of hand luggage, not two. This works with my Gitzo Traveller (a fantastic, though costly, travel tripod), which is 30cm long when closed, so depending on how large your camera bag is I don't see a problem with your Manfrotto.

In the worst-case scenario, if you get to the airport and are told that you can't take

RETURN TO RETAILER

Q Last Christmas I bought two Nikon D90 cameras. Both gave good results until recently, when one of them started producing poor prints. I took the camera back to the dealer to be checked and was told that the plastic seal on which the lens sits is damaged. It will cost £130 to have it replaced. At the time of purchase I was under the impression that the camera is guaranteed for a year. Should I take this up with Nikon?

Hari Seth

A As far as I understand consumer rights in the UK, Hari, your complaint is with the retailer that sold you the camera and not the company that made it. Under the Sale of Goods Act 1979, your Nikon D90 must have been of 'merchantable quality', which it was not,

assuming the damage to the plastic seal is not due to mistreatment of the camera.

Advice on the *Which?* consumer association website states that the retailer you bought the camera from must replace or repair the goods 'within a reasonable time and without causing sufficient inconvenience'. If the retailer doesn't do this, you can get the camera repaired elsewhere and claim the money back from them.

You have six years in which to do this in England, Wales and Northern Ireland, and five years in Scotland.



FROM THE AP FORUM

Towershot asks I took a couple of shots of a brick wall recently with a Sigma 15-30mm f/3.5-4.5 zoom lens, one at f/3.5 and one at f/22. When I looked at them at 150% the f/3.5 shot was far sharper than the image taken at f/22. Can someone explain why this occurred?

Skytalker replies This was caused by diffraction, which is an optical effect that can limit the total resolution of a lens at smaller apertures. When this occurs, your camera optics are said to have become diffraction

f/AQ

How do I shoot black & white?

There is a timeless quality about black & white photography that is still popular today, even in these digital times. Maybe it's nostalgia or perhaps we can appreciate lines and shapes better when free from the distractions of colour. Whatever the reason for its appeal, though, creating monochrome images in the first place is not as easy as you might think.

The first thing to appreciate about black & white photography is that you will never get a decent result by shooting in monochrome mode on your camera. For the best results you'll need to capture a colour image and convert it using image-editing software, such as Adobe Photoshop or Adobe Photoshop

Lightroom. Although there are basic one-click methods for removing colour from a photograph, such as Desaturate (Image>Adjustments>Desaturate) or Grayscale (Image>Mode>Grayscale), it is best to use adjustments that give you more control over how light or dark different colours are when converted to grey. This will help separate those tones that might have been very different in colour to be virtually identical in black & white. In Photoshop, look for the Black & White tool (Image>Adjustments>Black & White), which will give you this extra control. There are also a number of presets simulating the effect of a red filter, green filter, and so on.

This is not to say that the in-camera black & white setting is completely useless. If you shoot raw files, these will always be recorded in colour, but setting black & white mode on your DSLR will cause them to appear in monochrome when viewed on the camera. In this way you can preview the scene in mono while shooting, and still have a colour file to convert to black & white yourself later. **Ian Farrell**

the tripod on the plane as hand baggage, you will have to check it into the hold. This should be fine so long as you cover it well in Bubble Wrap and something like a thick bin bag. Alternatively, use a padded tripod bag if you have one. I have used this method for my larger Manfrotto 055B tripod a few times and it was fine. **Ian Farrell**

PORTRAITS FOR BEGINNERS

Q Recently, in a fit of enthusiasm, I agreed to photograph my friend's twin daughters, who are four years old. The only trouble is, I'm now having second thoughts. I'm chiefly a landscape photographer, not a portrait specialist. I've been looking at the kind of lifestyle family portraits you can buy through high-street

limited. Normally, in order to get maximum sharpness and resolution, you need to stop down the lens 2 f-stops. But be careful, because maximum sharpness and resolution are not the same as maximum depth of field. In real-life scenarios, you should have a good reason to shoot at smaller apertures than f/8 or f/11.

MickLL replies It's also possible (and in my opinion more likely) that at f/22 the shutter speed was so slow that you suffered from camera shake, which blurred the image.

Towershot replies The camera was tripod-mounted and mirror-delay activated, so a slow shutter speed should not come into it.

AlexMonro replies Sometimes depth of field is more important than maximising sharpness.

photographers like Venture, and they are great, but I've no idea how to achieve this at home. I do have a bit of space in a large open-plan sitting/dining room, but do I need a lot of studio lighting to achieve this look or is there a shortcut? **Trevor Stripe**

A To get Venture-style white background, high-key portraits you do need a few studio lights or some off-camera flash. You can hire this type of gear quite easily for the weekend, but if you aren't familiar with how it all works I'd say this is only going to add to your stress levels.

Instead, how about taking advantage of the environment where you feel most at home with your camera – the great outdoors? Social portraiture can be just as good when shot in the park or on the beach, and sometimes it's better because your subjects will be far more at ease. Agree on a location and get your friends to tell their daughters they are going for a nice day out.

The beach is a good location for this style of portraiture: it's an exciting place to be for all kids; the backgrounds are great; and the sand acts like a reflector, bouncing light up into your subjects' faces. Let them play together and they'll soon forget that the camera is even there. Photograph them with a long lens (a 70–300mm telezoom is perfect for this job) and try not to get too involved for a while.

Later, when the candid pictures are in the bag, why not introduce mum and dad? Get them to go over and play with the kids, too, or have them run towards you – I bet giggles and smiles will be everywhere. Social photographers like Annabel Williams and Brett Harkness are great at this style of photography. Check out their websites for some ideas. **Ian Farrell**

In next week's AP

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ON TEST

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We test Sony's NEX-C3 compact system camera against the Nikon D7000 DSLR to see if it really can compete





Samyang 35mm f/1.4 AS UMC

Samyang's 35mm f/1.4 lens costs around £1,000 less than comparable optics on the market. **Tim Coleman** finds out how its quality fares

SAMYANG has been relatively quiet in recent years, but the company's recent spate of lens launches has seen some very interesting offerings. Our initial impressions are that these lenses are generally well made, and offer very impressive optical quality at a staggeringly affordable price.

The Samyang 35mm f/1.4 AS UMC is the company's most expensive lens to date, but at a street price of around £320 it is only about 25% of the price of a comparable optic from the likes of Canon, Nikon and Sony. This means that the Samyang model is around £1,000 cheaper than its rivals.

Samyang's 35mm f/1.4 optic is a full-frame model, but it will work equally well on APS-C-format cameras giving roughly a 55mm field of view, depending on the mount. The lens is available in Nikon F, Canon EF, Pentax KAF, Sony Alpha, Samsung NX and four thirds mounts, the latter providing a 70mm focal length. Full-frame users will appreciate the 35mm

focal length as a solid all-round lens that is typically associated with reportage, while APS-C-format users may see this as an ideal portrait optic.

However, one of the biggest downsides is something that afflicts all current Samyang lenses: it is manual focus only. While this may not appeal to all photographers, what will be the high optical quality.

FEATURES

While the price is a major feature of this lens, there is actually much more to it than that. It features a floating lens system of the same type found in the equivalent Canon optic and certain macro lenses. This enhances the internal focusing system for close focusing and, as a result, the Samyang lens focuses to an impressive 30cm, making it ideal for both close-ups and environmental portraits.

Internally, the optical construction is made up of 12 elements in 10 groups. Two

'Chromatic aberration is yet another area of optical quality where the lens performs very well indeed'

of these are described as High Refraction (HR), while one is an aspherical element to minimise chromatic aberration.

BUILD AND HANDLING

We tested the Canon-mount version and, compared with its rivals, the Samyang 35mm f/1.4 lens is the biggest and heaviest, measuring 111x83mm and a reassuringly weighty 660g. Its 77mm filter diameter is also big for its type. Made from a tough plastic with solid metal mounts, the quality of craftsmanship is evident.

With the exception of the Nikon-mount version there are no electronic contacts on the rear lens mount, which means that digital users will find limited metadata regarding exposure settings. If this data is a crucial reference point for your photography, then you will have to get used to making a log of your shooting information.

As a manual-focus lens, it is a relief that the Samyang's manual-focus ring is a dominant part to the lens exterior and comfortably reached. It is dampened beautifully and operates smoothly. When focusing manually, the inner focus tube moves rather than the length of the lens.

The aperture range is from f/1.4 to f/22, which is clearly marked on the ring at the base of the lens. It can be changed in ½ stops except between f/1.4 and f/2, and between f/16 and f/22. The lens ring controls the aperture in all but the Nikon-fit model, which features aperture coupling so the aperture can also be controlled in-camera.

If you stop down the aperture, the viewfinder becomes darker. This makes viewing a little tricky, especially when stopped down all the way to f/22. Photographers who regularly use smaller apertures may find the darker viewfinder a hindrance. This will also be the case in live view, although some live view systems will brighten for composition.

The lens is supplied in a velvet-effect case and comes with a petal-type hood.

FOCUSING

Whether or not the lack of autofocus affects your images will depend on your type of photography. Naturally, at 35mm this lens is good for reportage. Although AF is useful for this, the focus distances are clearly marked on the top of the lens, and with a little practice it is easy to get close to the correct focus prior to checking the viewfinder or live view. A good eye is required for the wider apertures, where the depth of field and therefore correct focus can be down to a matter of millimetres. In busy and erratic scenes, a manual-focus

DATA FILE

RRP

£315-£336
 (depending on fit)

Street price

Around £320 (for
 Canon and Nikon-fit)

Focal length

35mm

Mount

Canon EF, Nikon F (FX),
 Pentax KAF, Sony Alpha,
 Samsung NX,
 Four thirds

Construction

12 elements in 10
 groups (1 aspherical)

Diaphragm blades

8

Aperture range

f/1.4-f/22

Minimum focus distance

30cm

Filter size

77mm

Size

111x83mm

Weight

660g



Of the 12 elements, the two white elements are high refraction (HR) and the yellow is an aspherical type

lens will result in a lower hit ratio, but it should generally keep the eye of the photographer sharp.

OPTICAL QUALITY

I am pleased with the optical quality of the Samyang lens. Our resolution charts show it to be pin sharp, with minor softness at f/1.4 and f/22. Prime lenses are usually sharper than zoom optics, but the level of sharpness on display here is remarkable considering the price of the lens. Detail in the eyes and eyebrows of portraits is very well defined. Resolution detail is consistent along the entire aperture range, with a drop-off at f/22.

At f/1.4, image detail is slightly softer with less contrast, but I would expect a drop-off in image clarity at the widest aperture setting and this is still very good. Stopping down to anywhere between f/2.8 and f/11 shows the image quality at its most crisp.

As I would expect from a lens that opens up to f/1.4, vignetting is noticeably present at wider apertures. By f/2.8 it is less noticeable and by f/4 the vignetting

The 35mm length is ideal for full-length portraits, although it takes practice and patience to focus manually with precise accuracy, using a shallow depth of field



RESOLUTION

We placed the Samyang 35mm f/1.4 AS UMC on a Canon EOS-1Ds Mark III body and shot our standard resolution test chart. The images are across the entire aperture range.



Samyang Optics are distributed by Delta, ul.Nad Potokien 25/28, 30-830 Krakow, Poland.
Tel: +48 12 357 66 05. www.foto-tip.pl



An f/1.4 aperture is useful for dark interiors, such as this cake shop

is all but gone. Edge detail is almost as strong as in the centre of the frame, which is impressive.

Minor barrel distortion is evident in a controlled setting with a test subject, but it is nothing to worry about in real-world situations. Many lenses at this focal length show a similar level of distortion, and most of this can be controlled in-camera or through software with distortion correction.

Chromatic aberration is well controlled, thanks in part to the aspherical lens element. At the widest aperture I noticed fringing in edge detail, but stop down to around f/4 and it is much less apparent. This is yet another area of optical quality where the lens performs very well indeed.

As this is a relatively wide lens, out-of-focus areas are not as extreme as on a more telephoto optic, so having a widest setting of f/1.4 is very useful. However, the character of out-of-focus areas (bokeh) is still an important consideration for those using this lens for its wider apertures, and here the quality is very good. **AP**

Verdict

THE SAMYANG 35mm f/1.4 AS UMC lens is a pleasure to use. It is well constructed and handles beautifully. What's most impressive is the high optical quality in all fields in a lens that costs roughly a quarter of the price of its competitors. The restriction to manual focus is a downside, but if you can manage your photography despite this constraint, this lens should find its way into your kit bag. We can't wait for the day when Samyang incorporates autofocus into its lenses.



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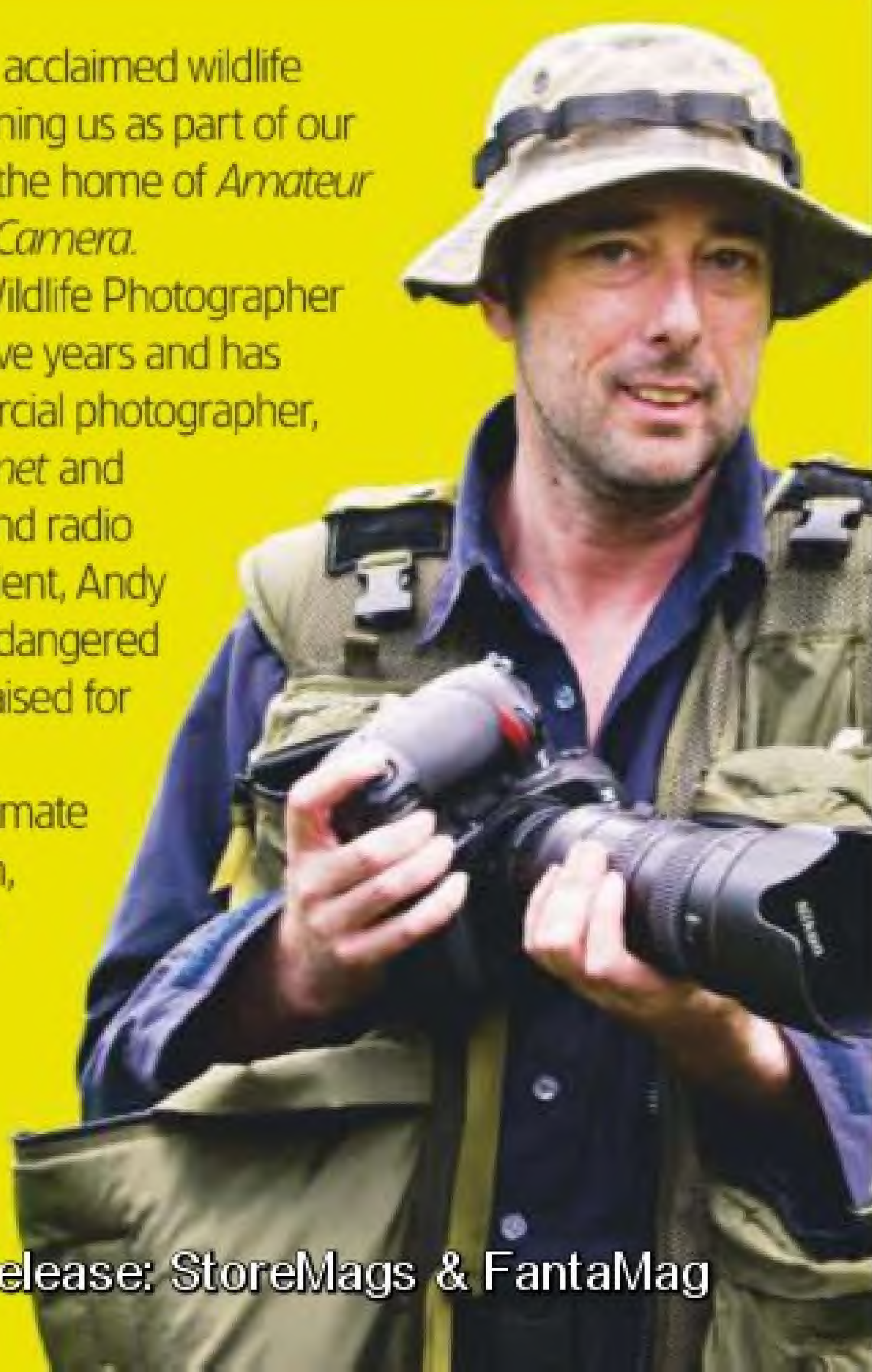
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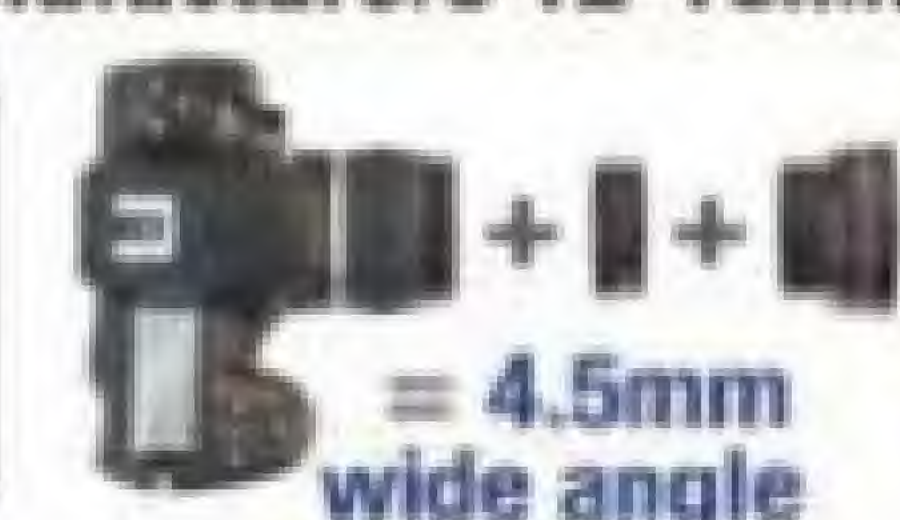
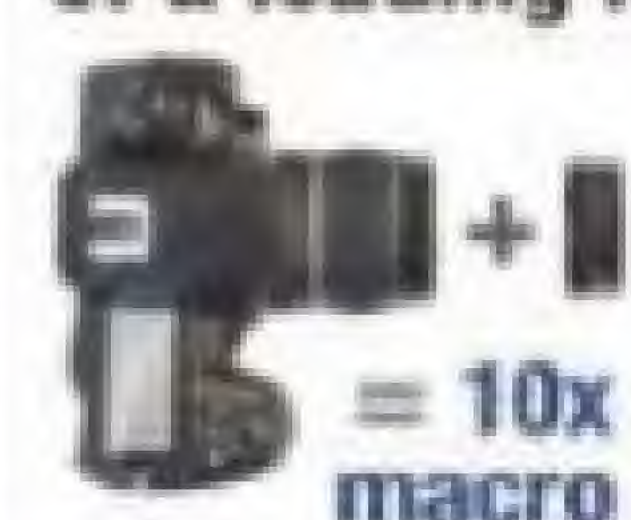


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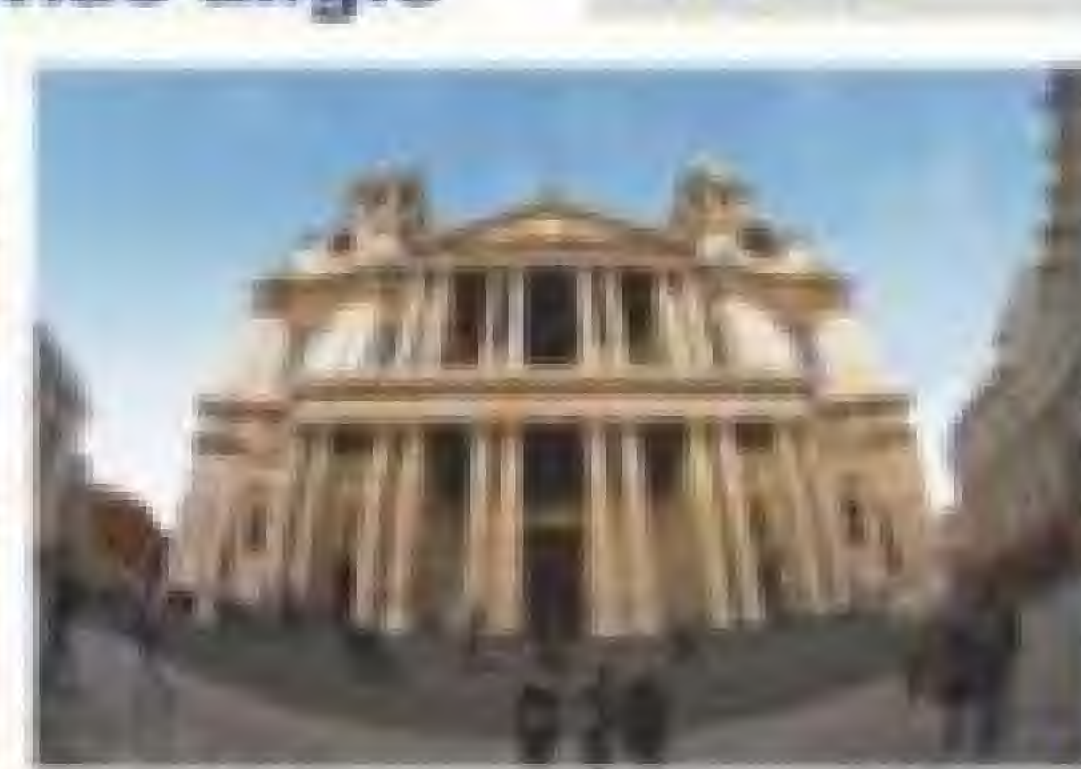
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(18-55mm + Fish eye)



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CANON EOS 1NRS BODY	MINT BOXED £399.00
CANON EOS 1NRS BODY	MINT- £379.00
CANON EOS 1NRS	MINT BOXED £299.00
CANON EOS 3 BODY	MINT- £169.00
CANON EOS 5 BODY	EXC+++ £59.00
CANON EOS 100 BODY	MINT- £39.00
CANON EOS 3000M BODY	MINT- £30.00
CANON EOS 500N BODY	MINT- £49.00
CANON EOS RT BODY (PELICUL MIRROR)	MINT- £99.00
CANON 70 - 200mm 14 USM "L" IMAGE STABILIZER	MINT BOXED AS NEW £949.00
CANON 70 - 300mm 14/5.6 USM IMAGE STAB DO LENS	MINT BOXED £975.00
CANON 80 - 200mm 12.8 USM "L" (SUPERB SHARP LENS)	MINT BOXED AS NEW £675.00
CANON 85mm 1.2 USM "L" MK II COMPLETE WITH HOOD	MINT £1,475.00
CANON 400mm 5.6 USM "L" WITH CASE	MINT BOXED £895.00
LENSBABY COMPOSER + FISHEYE OPTIC + 2 AF KITS	MINT CASED £119.00
CANON 20mm 12.8 USM COMPLETE WITH HOOD	MINT £325.00
CANON 24mm 12.8 EF	MINT BOXED £265.00
CANON 24mm 12.8 EF	MINT £235.00
CANON 50mm 1.8 MK II	MINT BOXED £275.00
CANON 50mm 12.5 COMPACT MACRO	MINT £185.00
CANON 50mm 12.8 EF USM MACRO	MINT £295.00
CANON 100mm 12 USM	MINT £299.00
CANON 100mm 12.8 USM MACRO + HOOD	MINT BOXED £375.00
CANON EF LIFE SIZE CONVERTER	MINT CASED £165.00
CANON 17 - 85mm 14/5.6 IMAGE STABILIZER	MINT BOXED £225.00
CANON 18 - 55mm 13.5/5.6 EF-S	MINT BOXED £119.00
CANON 18 - 55mm 13.5/5.6 EF-S IMAGE STABILIZER	MINT BOXED £119.00
CANON 18 - 135mm 13.5/5.6 EF-S IMAGE STABILIZER	MINT BOXED AS NEW £245.00
CANON 20 - 35mm 13.5/4.5 USM	MINT- £175.00
CANON 24 - 85mm 13.5/4.5 EF USM SILVER (UNUSED)	MINT £185.00
CANON 28 - 80mm 13.5/5.6 USM	MINT £279.00
CANON 28 - 80mm 13.5/5.6 AUTOFOCUS	MINT £49.00
CANON 28 - 105mm 13.5/4.5 USM	MINT BOXED £159.00
CANON 28 - 135mm 13.5/5.6 USM IS IMAGE STAB + HOOD	MINT BOXED £269.00
CANON 28 - 200mm 13.5/5.6 USM + HOOD	MINT BOXED £225.00
CANON 55 - 250mm 14/5.6 EFS IMAGE STABILIZING	MINT BOXED £119.00
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CANON 75 - 300mm 14/5.6 USM MK II (LATEST)	MINT BOXED AS NEW £165.00
CANON 70 - 300mm 14/5.6 USM IMAGE STABILIZER	MINT BOXED £329.00
CANON 75 - 300mm 14/5.6 USM IMAGE STABILIZER + HOOD	MINT BOXED £285.00
CANON 80 - 200mm 14/5.6 EF MK II	MINT BOXED £65.00
CANON 80 - 200mm 14/5.6 EF USM	MINT £89.00
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CANON FIT TELEPLUS 2X MC7 ELEMENT TELECONVERTER	MINT £89.00
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CANON 540 E2 FLASH + INST	MINT CASED £89.00
CANON 430 E2 FLASH	MINT CASED £69.00
CANON 420 E2 FLASH	MINT CASED £49.00
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CANON LC4 TRANSMITTER AND RECEIVER	MINT- £175.00
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SIGMA 20mm 11.8 EX DG ASPHERIC RF (LATEST)	MINT BOXED £345.00
SIGMA 20mm 11.8 EX DG ASPHERIC RF (LATEST)	MINT CASED £299.00
SIGMA 24mm 11.8 EX DG LENS	MINT + HOOD £299.00
SIGMA 30mm 11.4 EX DC SLD & ELD GLASS (LATEST)	MINT BOXED £275.00
SIGMA 70mm 12.8 EX DG MACRO (LATEST)	MINT BOXED AS NEW £289.00
SIGMA 105mm 12.8 EX DG MACRO	MINT BOXED £269.00
SIGMA 150mm 12.8 EX DG MACRO APO HSM	MINT BOXED £465.00
SIGMA 17 - 35mm 12.8/4 EX ASPHERICAL	MINT BOXED £195.00
SIGMA 18 - 55mm 13.5/5.6 DC ZOOM	MINT £275.00
SIGMA 18 - 125mm 13.5/5.6 DC OS HSM (LATEST)	MINT CASED £195.00
SIGMA 24 - 70mm 12.8 EX DG MACRO + HOOD	MINT CASED £395.00
SIGMA 28 - 135mm 13.5/5.6 MACRO ASPHERICAL + FILTER	MINT + HOOD £395.00
SIGMA 70 - 200mm 12.8 EX DG HSM MACRO II	MINT BOXED £675.00
SIGMA 80 - 400mm 14/5.6 EX APO DG OPT STABILISER	MINT- £499.00
TAMRON 200 - 500mm 15.6/6.3 SP Di (LATEST SUPERB)	MINT BOXED AS NEW £575.00
TOKINA 10 - 17mm 13.5/4.5 AT-X DX LENS (LATEST)	MINT £375.00

Contax 'G' Compacts & SLR

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CONTAX 45mm 12.0 PLAN G + CONTAX TITANIUM FILTER	MINT BOXED £245.00
CONTAX 90mm 12.8 SON G + HOVA FILTER + CONTAX HOOD	MINT BOXED £245.00
CONTAX 90mm 12.8 SONNAR "G"	MINT- £199.00
CONTAX 35 - 70mm 13.5/5.6 VARIO SONNAR "G"	MINT BOXED £365.00
CONTAX G1 CASE COMPLETE	MINT BOXED £65.00
CONTAX TLA 140 FLASH	MINT CASED £49.00
CONTAX TLA 200 FLASH BLACK	MINT BOXED £299.00
CONTAX RX BODY (REALLY NICE BODY)	MINT BOXED £295.00
CONTAX ARIA BODY (SUPERB STRAP INSTRUCTIONS)	MINT BOXED £269.00
CONTAX ARIA BODY (STRAP INSTRUCTIONS)	EXC++ BOXED £199.00
CONTAX RTS II QUARTZ BODY	MINT £119.00
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CONTAX 45mm 12.8 TESSAR PANICAKE	MINT- £175.00
CONTAX 85mm 11.4 PLANAR MM	MINT- £495.00
CONTAX 135mm 12.8 SONNAR MM	MINT £245.00
CONTAX TLA 280 FLASH	MINT- £395.00
CONTAX MOUNT II 1.4 TELECONVERTER	NEW £225.00

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LEICA M6 BODY CHROME (FROM COLLECTION UNUSED)	MINT BOXED AS NEW £1,065.00
LEICA M6 BODY CHROME (FROM COLLECTION UNUSED)	MINT BOXED AS NEW £995.00
LEICA M6 BODY CHROME 0.72	MINT BOXED £895.00
LEICA M6 BODY CHROME 0.72	EXC++ BOXED £765.00
LEICA M6 BODY BLACK 2 LUG (REALLY FINE EXAMPLE)	MINT BOXED £795.00
LEICA M6a BODY (SUPERB CONDITION)	MINT- £575.00
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LEICA II G WITH CASE	MINT CASED £795.00
LEICA II FRED DIAL BODY	MINT CASED £399.00
LEICA II a BODY	MINT CASED £289.00
LEICA II FRED DIAL WITH 5cm 13.5 ELMAR + CASE	MINT CASED £695.00
LEICA 5cm 13.5 COIL ELMAR	MINT- £245.00
LEICA M FIT ZEISS 21mm 12.8 2M BICOGN (SUPERB LENS)	MINT BOXED AS NEW £665.00
LEICA 21mm 12.8 ELM - M ASPH + FOR CHR (UNUSED)	MINT BOXED AS NEW £2,495.00
LEICA 24mm 12.8 ELMARIT-M BLACK ASPHERIC + FINDER	MINT BOXED £1,999.00
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LEICA 35mm 12.8 SUMMILUX M CHROME ASPH (UNUSED)	MINT BOXED AS NEW £2,995.00
LEICA 35mm 11.4 SUMMILUX M BLACK ASPH (UNUSED)	MINT BOXED AS NEW £2,995.00
LEICA 35mm 11.4 SUMMILUX M BLACK ASPHERIC + HOOD	MINT CASED £2,799.00
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LEICA 50mm 11.7 NOCTILUX BLK 11822 (UNUSED) 37382	MINT BOXED AS NEW £4,295.00
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LEICA M BELLows UNIT	MINT £75.00
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LEICA MOTOR M FOR M6 / INST II / M7	MINT BOXED £325.00
LEICA SF220 FLASH - CASE (UNUSED)	MINT BOXED £39.00
LEICA SF240 FLASH WITH DIFFUSER AND CASE	MINT £185.00
LEICA EPC LEATHER CASE (114876)	MINT BOXED £129.00
LEICA EPC LEATHER CASE (114871)	MINT BOXED £99.00
LEICA 5cm 12 SUMMAR SCREW	MINT- £195.00
LEICA 9cm 14 HEAD + 16467 FOC MOUNT FOR VISO	MINT £199.00
LEICA 9cm 14 ELMAR CHROME	MINT IN KEEPER £185.00
LEICA R9 BODY ANTI-RACET (SUPERB EXAMPLE)	MINT BOXED AS NEW £945.00
LEICA R8 BODY BLACK	MINT BOXED £525.00
LEICA R7 BODY BLACK	MINT- £445.00
LEICA R6-2 BODY CHROME (FROM COLLECTION UNUSED)	MINT BOXED AS NEW £699.00
LEICA R4 BODY BLACK + STRAP	MINT BOXED £245.00
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LEICA 50mm 12 SUMM ROM (FROM COLLECTION UNUSED)	MINT BOXED AS NEW £595.00
LEICA 50mm 12 SUMMICRON 3 CAM (REALLY NICE LENS)	MINT £375.00
LEICA 60mm 12.8 MACRO-ELMARIT R ROM (UNUSED)	MINT BOXED AS NEW £699.00
LEICA 60mm 12.8 MACRO-ELMARIT R 3 CAM + 1:1 ADAPTOR	MINT- £545.00
LEICA 180mm 14 ELMARIT R 3 CAM	EXC++ £345.00
LEICA 560mm 16.8 TELEY R	MINT- £699.00
LEICA 28 - 70mm 13.5/4.5 VARIO ELMAR ROM	MINT BOXED AS NEW £445.00
LEICA 28 - 70mm 13.5/4.5 VARIO ELMAR ROM	MINT- £369.00
LEICA 28 - 70mm 13.5/4.5 VARIO ELMAR R	EXC+++ £299.00
LEICA 70 - 210mm 14 VARIO ELMAR R	EXC++ £399.00
LEICA WINDER R FOR R9/R8	MINT BOXED AS NEW £275.00
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LEICA DUOVID 8 + 12 x 42 BINOCULARS BLACK + CASE	MINT BOXED £1,195.00
LEICA 7 x 42 TRINOVID BA BINOCULARS (UNUSED)	MINT BOXED AS NEW £699.00
CANON 7 x 50 BINOCULARS CIRCA 1960 REALLY BRIGHT	EXC+++ CASED £99.00
MINOX 10x25 BR COMPACT BINOCULARS + CASE	MINT £125.00
ZEISS 8 x 30B BINOCULARS	MINT CASED £345.00

Voigtlander Screw & Bayonet for Leica M etc

VOIGTLANDER BESSA T BODY BLACK (UNUSED)	MINT BOXED AS NEW £245.00
VOIGTLANDER BESSA L BODY	MINT- £39.00
VOIGTLANDER 12mm 15.6 ULTRA WIDE HELIAR	MINT BOXED AS NEW £399.00
VOIGTLANDER 15mm 14.5 S.W. HELIAR ASP + FOR BLACK	MINT BOXED AS NEW £295.00
VOIGTLANDER 25mm 14 SKOPAR + FINDER BLACK	MINT BOXED AS NEW £295.00
VOIGTLANDER 25mm 14 SKOPAR + FINDER SILVER	MINT BOXED AS NEW £295.00
VOIGTLANDER 28mm 11.9 ULTRON ASPHERICAL SILVER	MINT BOXED AS NEW £345.00
VOIGTLANDER 35mm 11.7 ULTRON ASPHERICAL SILVER	MINT BOXED AS NEW £375.00
VOIGTLANDER 75mm 12.5 COLOR HELIAR MC CHROME	MINT BOXED AS NEW £275.00
VOIGTLANDER 75mm 11.8 HELIAR CLASSIC VM M MOUNT	MINT BOXED AS NEW £495.00
VOIGTLANDER 90mm 13.5 APO LANTHAR (BLK)	MINT BOXED AS NEW £235.00
VOIGTLANDER VC METER SILVER (REALLY NICE METER)	MINT BOXED AS NEW £145.00
VOIGTLANDER DOUBLE SHOE ADAPTOR (NOW RARE)	MINT BOXED AS NEW £49.00
VOIGTLANDER LH1 HOOD FOR 21.25.28mm LENSES	MINT BOXED AS NEW £30.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2	MINT BOXED AS NEW £129.00
VOIGTLANDER SCREW TO M LENS ADAPTOR	MINT BOXED AS NEW £35.00
VOIGTLANDER ANGLE FINDER + 15.21.25mm ADAPTORS	MINT BOXED AS NEW £279.00

Medium & Large Format

BRONICA ETRS BODY ONLY	MINT- £75.00
BRONICA ETRS BODY + 120 BACK	EXC++ £85.00
BRONICA 40mm 14.0 ZENZANON MC	MINT- £195.00
BRONICA 40mm 14 PE LENS	MINT BOXED £269.00
BRONICA 100mm 14 MACRO ZENZANON PE	MINT £225.00
BRONICA 105mm 14.5 ZENZANON MACRO PE 1:1	MINT BOXED £299.00
BRONICA 150mm 13.5 ZENZANON E MC	MINT BOXED £149.00
BRONICA 150mm 13.5 ZENZANON E MC	MINT £129.00
BRONICA 150mm 14 PE	MINT £125.00
BRONICA 150mm F4 E	MINT- £99.00
BRONICA 250mm 15.6 MC	MINT + HOOD £149.00
BRONICA 500mm 18 ZENZANON	MINT- £595.00
BRONICA MOTOR DRIVE E II	MINT BOXED £149.00
BRONICA E120 BACK	EXC++ £30.00
BRONICA ETRS 120 BACK	MINT £69.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI	MINT CASED £69.00
BRONICA 90 DEGREE PRISM FINDER	EXC++ £95.00
BRONICA AER PRISM FINDER	MINT- £89.00
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BRONICA SQAM BODY + GRIP DRIVE	MINT- £125.00
BRONICA 50mm 13.5 ZENZANON S	EXC+++ £119.00
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MAMIYA RZ 67 PRO WITH 110 LENS & BACK + WINDER	MINT- £499



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CUSTOMER REVIEW: D3100 + 18-55mm VR
 ★★★★★ 'A Superb, entry level DSLR' Bulwinkle - Essex



D90 Body £538
D90 + 18-105mm f3.5-5.6 G AF-S ED DX VR £679
D90 + 70-300mm f4.5-5.6 G AF-S IF-ED VR £974

CUSTOMER REVIEW: D90 + 18-105mm VR
 ★★★★★ 'Most fun I have had with a camera in years' Crispington - Essex



D5100 Body £528
D5100 + 18-55mm f3.5-5.6 G AF-S DX VR £584.95
D5100 RECOMMENDED ACCESSORIES:
 Nikon EN-EL14 Battery Pack £39.95
 Nikon ME-1 Microphone £99.99

CUSTOMER REVIEW: D5100 + 18-55mm VR
 ★★★★★ 'Ideal for holidays', 'versatile' Lionheart - Surrey



D7000 Body From £853
D7000 + 18-105mm f3.5-5.6 G AF-S ED DX VR RRP £1099.99 £853
D7000 RECOMMENDED ACCESSORIES:
 Nikon MB-D11 Battery Grip £249

CUSTOMER REVIEW: D7000 + 18-105mm VR
 ★★★★★ 'Amazing results with high ISOs' Jeffers - West Sussex



D300s Body £1097
D300s Body RRP £1499.99 £1097
D300s + 16-85mm f3.5-5.6 G AF-S DX ED VR £1542
D300s RECOMMENDED ACCESSORIES:
 Nikon EN-EL3e Battery £54.95
 Nikon MB-D10 Battery Grip £259.95

CUSTOMER REVIEW: D300s + 16-85mm VR
 ★★★★★ 'The perfect combo for a Prosumer' Robin - Bristol



D700 Body £1899
D700 Body RRP £2247.99 £1899
Nikon Capture NX2 £132.99
Nikon Capture NX2 Upgrade (Capture NX required) £81.99

CUSTOMER REVIEW: D700 Body
 ★★★★★ 'Terrific Full-Frame DSLR' Richard D300 - North Wales



D3s Body £3595
D3s Body RRP £4199 £3595
D3s RECOMMENDED ACCESSORIES:
 Lee Big Stopper 10x Filter £91.99
 Nikon EN-EL4a Battery £99.95
 Nikon SB-900 Speedlight Flashgun £324.95
 Nikon WT4 Kit inc MH18a + Battery £609.99

CUSTOMER REVIEW: D3s Body
 ★★★★★ 'Superb Pro-Camera' Worcester Weddings - Worcester



D3x Body £5067
D3x RECOMMENDED ACCESSORIES:
 Cokin H250A ND Grad Filter Kit £51.99
 Nikon 24-70mm f2.8 G AF-S ED £1227.89
 Nikon 14-24mm f2.8 G AF-S ED £1316.99
 Nikon 70-200mm f2.8 G AF-S ED VR II £1633.99

CUSTOMER REVIEW: D3x Body
 ★★★★★ 'As good as it gets' Peterthegreat - Kent

SONY



NEX-5 From £439
NEX-5 + 16mm f2.8 Pancake From £439
NEX-5 + 18-55mm f3.5-5.6 OSS From £499
NEX-5 + 16mm f2.8 Pancake + 18-55mm f3.5-5.6 OSS £589
£539 Inc Cashback*

A580 + 18-55mm f3.5-5.6 DT £569
A850 Body £1999
A900 Body £2189.99

NEX-C3



NEW! NEX-C3 From £449
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NEW! NEX-C3 + 16mm f2.8 Pancake + 18-55mm f3.5-5.6 OSS £529

A35



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Panasonic



NEW! G3 From £469.95
NEW! G3 Body (Black) £469.95
NEW! G3 + 14-42mm f3.5-5.6 ASPH MEGA OIS £489.95
GH2 + 14-42mm f3.5-5.6 ASPH MEGA OIS £719
GH2 + 14-140mm f4.5-5.8 £1049
GF2 + 14-42mm f3.5-5.6 ASPH MEGA OIS £449
GF2 + 14mm f2.5 ASPH £449



GF2 + 14mm f2.5 ASPH + 14-42mm f3.5-5.6 ASP MEGA OIS (Black) £539
G10 + 14-42mm f3.5-5.6 ASPH MEGA OIS £349.99
G SERIES RECOMMENDED ACCESSORIES:
 Panasonic DMW-MA1 - FT Lens Mount Adaptor £130.99

OLYMPUS



NEW! E-P3 Body £699
E-PL2 + 14-42mm II f3.5-5.6 ED (Silver, Black, White or Red) £469.99
E-PL2 + 14-150mm f4.0-5.6 ED (Silver, Black, White or Red) £719
NEW! E-P3 + 14-42mm f3.5-5.6 ED £799
NEW! E-P3 + 17mm f2.8 Pancake £799
NEW! E-P3 + 14-42mm f3.5-5.6 ED + 40-150mm f4.0-5.6 ED £919
NEW! E-P3 + 14-150mm f4.0-5.6 ED £1049



E-5 Body £1384
OLYMPUS LENSES:
 Olympus 35mm f3.5 Macro (Four Thirds) £209.99
 Olympus 40-150mm f4-5.6 ED (Micro Four Thirds) £245.99
 Olympus 14-150mm f4.0-5.6 ED (Micro Four Thirds) £499.99
 Olympus 75-300mm f4.8-6.7 (Micro Four Thirds) £659

SIGMA



SD15 Body £584.99
SD15 RECOMMENDED ACCESSORIES:
 Sigma CR21 Cable Release £24.99
 Sigma RS31 Remote Control £24.99
 SanDisk 8GB Extreme Pro 45MB/Sec SDHC Card £49.99
 Sigma PG-21 Power Grip £169.99
 Sigma EF 610 DG Super £229.99

PENTAX



K-5 Body £894
K-5 + 18-55mm f3.5-5.6 AL WR £938
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K-5 + 18-135mm f3.5-5.6 ED AL IF DC WR £1299



K-r From £398
K-r + 18-55mm f3.5-5.6 AL WR £398
K-r + 18-55mm f3.5-5.6 AL WR + 50-200mm f4.0-5.6 ED WR (Black Only) £478
K-r RECOMMENDED ACCESSORIES:
 Pentax AF 62mm f2.8 Macro £349.99
 Pentax DA 35mm f2.8 Lens £274.99
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CUSTOMER REVIEW: 1100D + 18-55mm II
★★★★★ 'Great for a novice looking to improve' Liz - South West

CUSTOMER REVIEW: 600D + 18-135mm IS
★★★★★ 'An excellent product' Wheelyjon - Suffolk

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CUSTOMER REVIEW: 60D Body
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CUSTOMER REVIEW: 1D Mark IV Body
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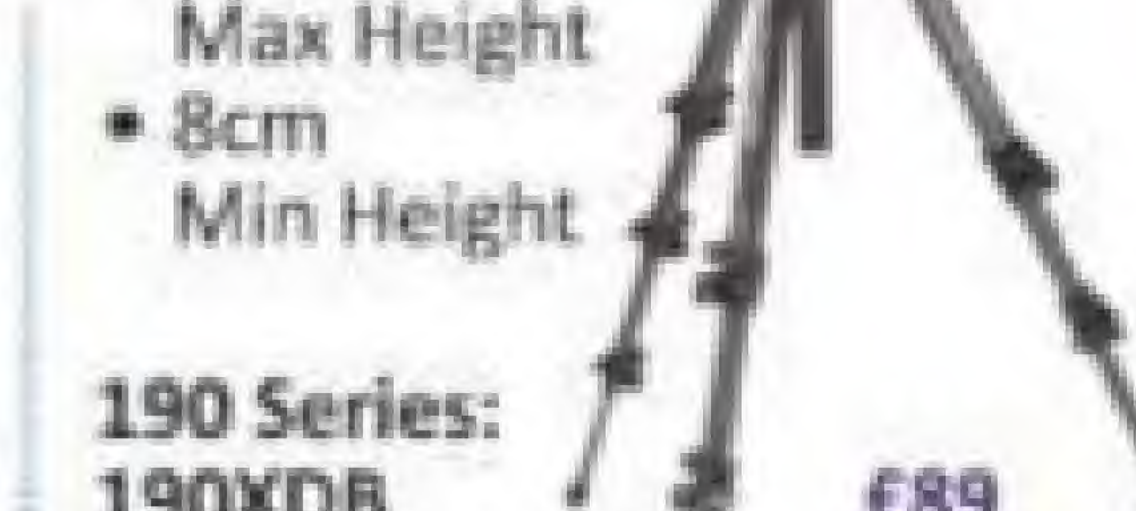
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GITZO
GT3541LS

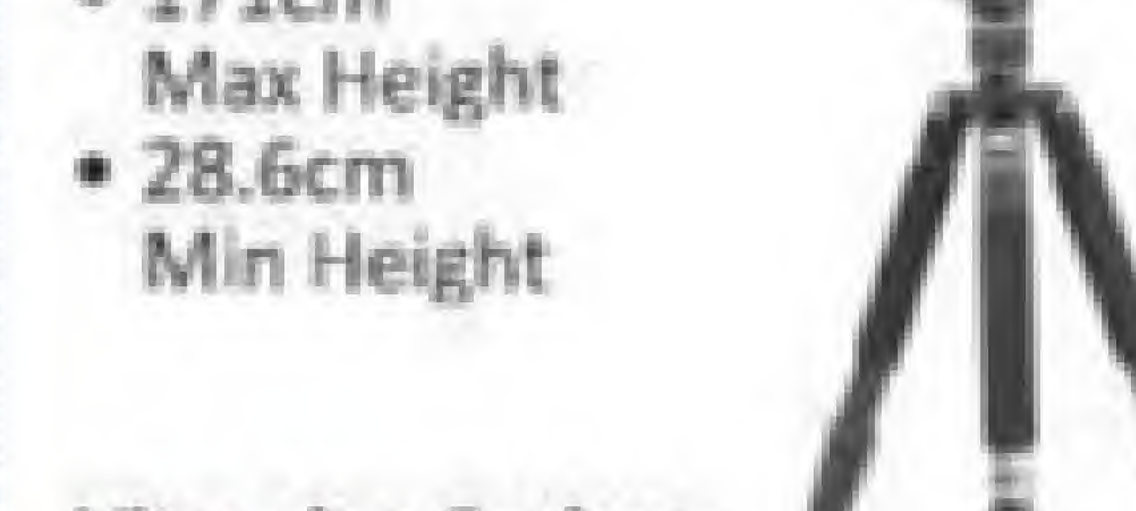


GT3541LS
• 146cm
Max Height
• 10cm
Min Height
GT3541LS Systematic
Carbon Fibre Tripod
RRP £659.95 £589.95

Joby Gorillapods from only £15.99 - See our website for details!



Joby
VGRN9265



VGRN9265
• 171cm
Max Height
• 28.6cm
Min Height
Vitruvian Series:
NEW! VGRN9225 Tripod
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Joby
MTL8361B



MTL8361B
• 161cm
Max Height
• 26.2cm
Min Height
MTL Adjustable Series:
9351B £84.95
+ MH5011 Head £109.95
9361B £94.95
+ MH5001 Head £129.99
8351B £179



GIOTTO
MTL8350B



MTL8350B
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Max Height
• 21cm
Min Height
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500/500R 3 Head £1377.99



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RX600 Twin Head £1199
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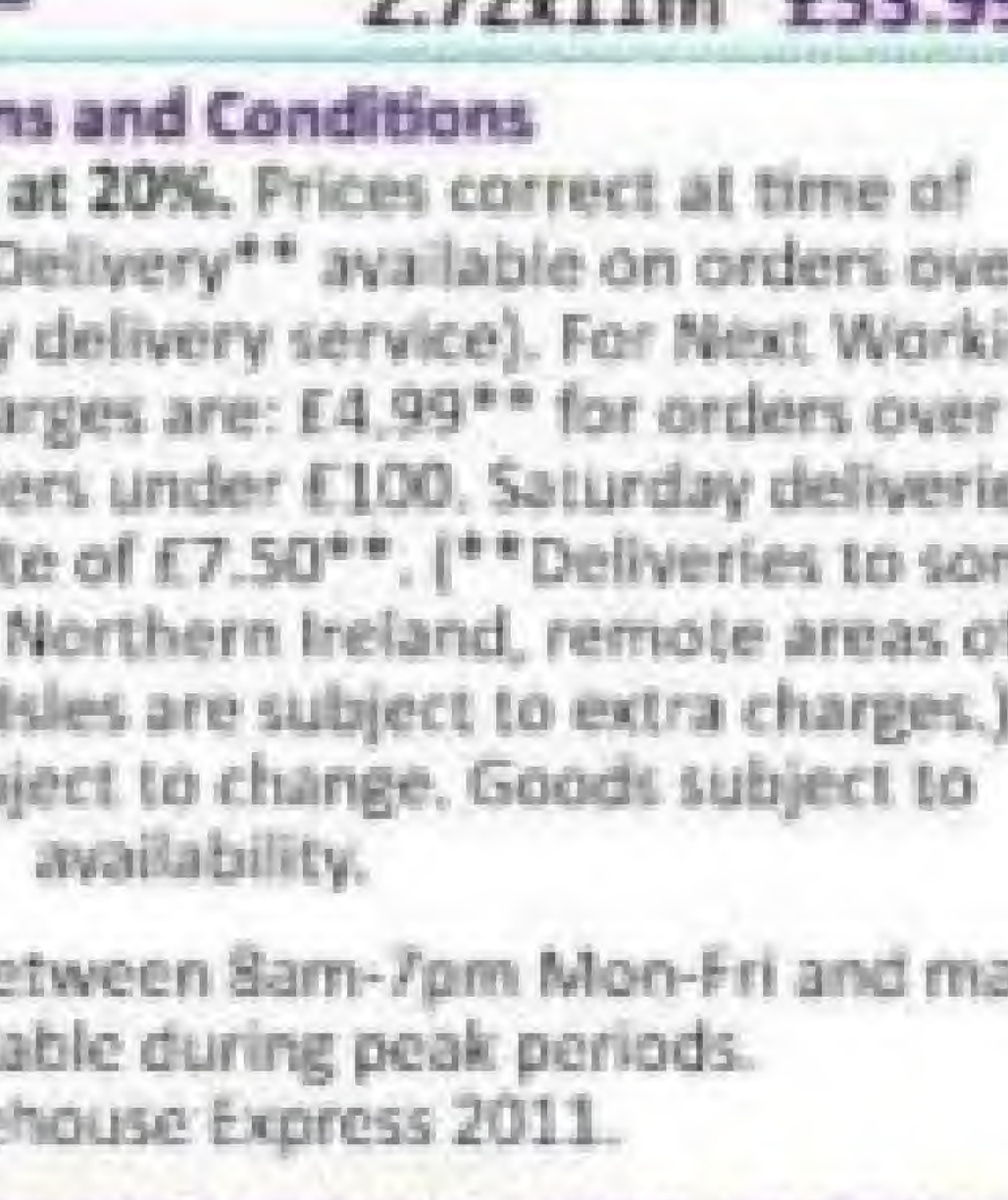
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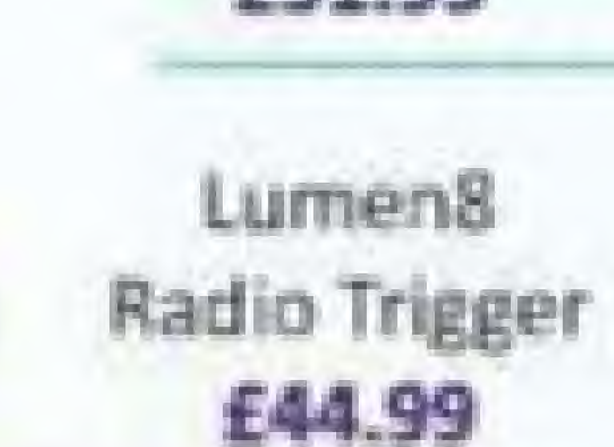
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INTERfit

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Translucent Umbrella, 60cm Softbox,
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Coolite 455

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Octabox Soft-

boxes, 2x Light-

ing Stands, 2x

Power Leads, 8x

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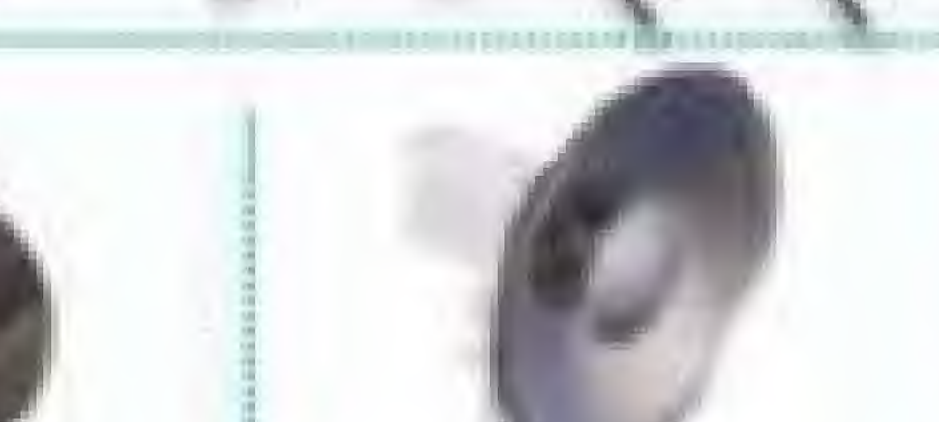
Coolite 455 Twin Head **£319.99**



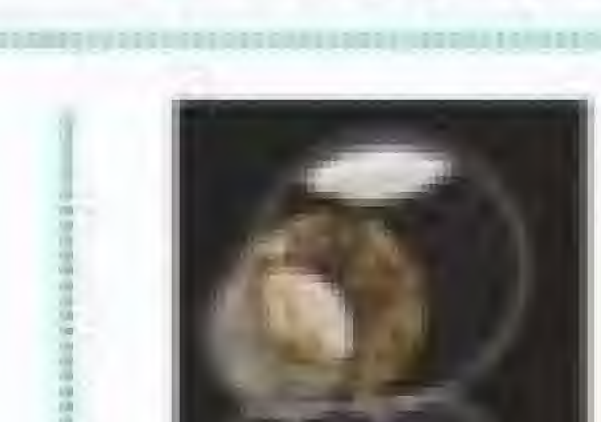
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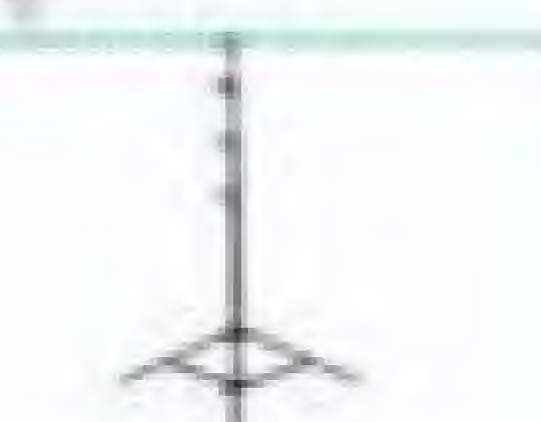
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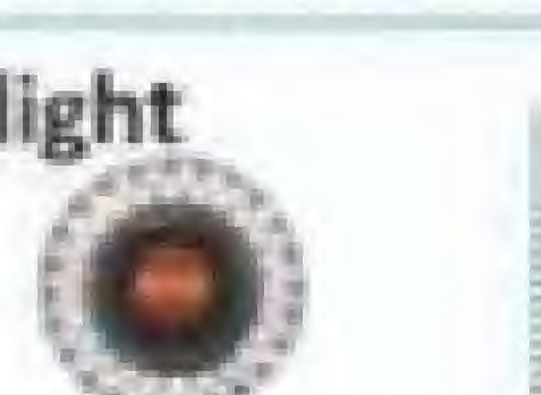
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LCD Screen	3.0"	FPS	3.8
Live View	✓	Card Type	SD

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LCD Screen	3.0"	FPS	4
Live View	✓	Card Type	SD

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Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

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Panasonic GF2 + 14-42mm O.I.S



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LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

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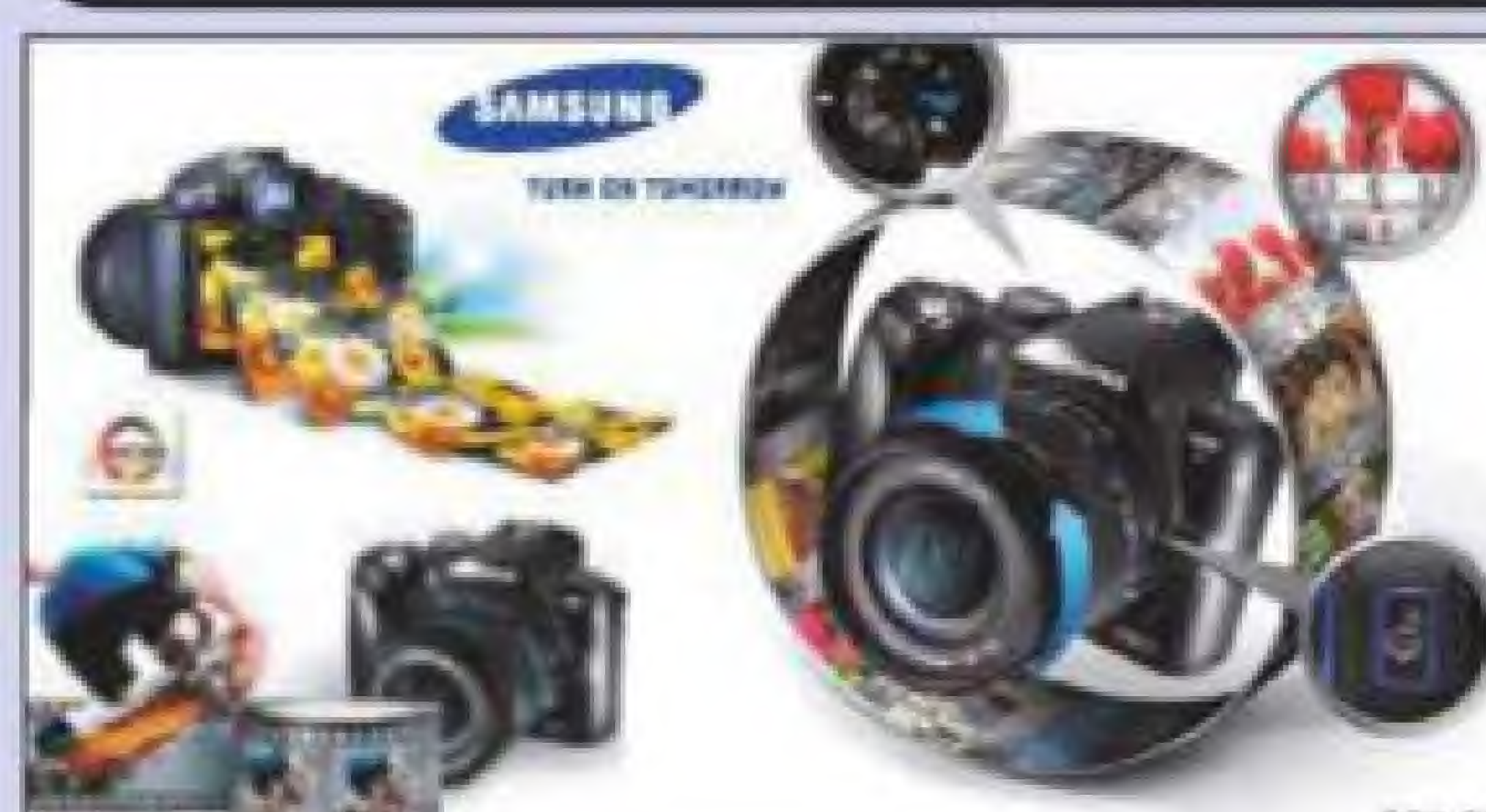
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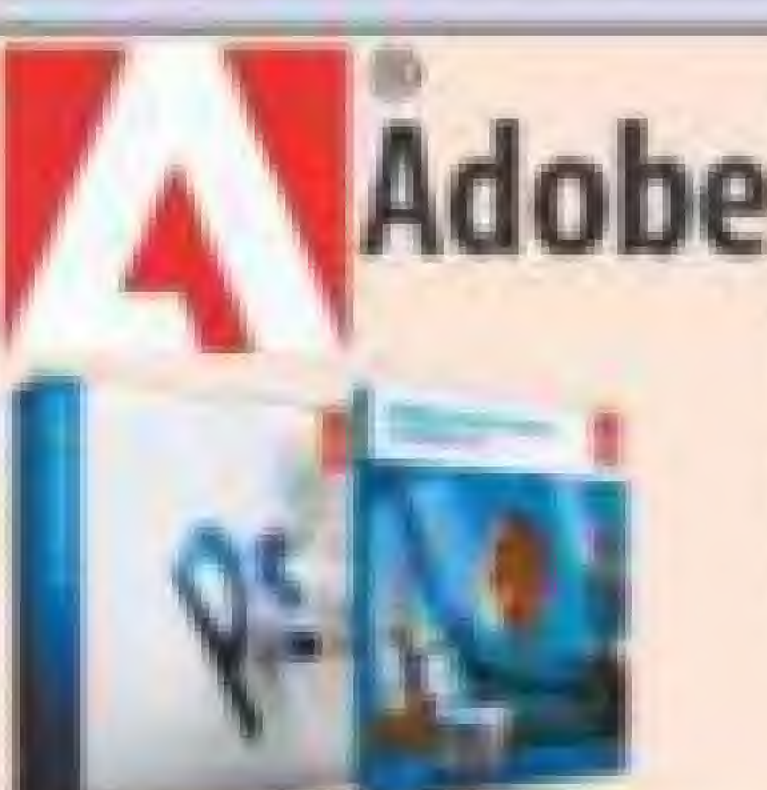
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T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-T0714 Set of 4	£32.99 set of 4	£14.99 , 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215, SX400/405/415/515, D78/92/120, B40W, BX300, DX4000/4400/5000/6000/7000/7400/8400/9400, Photo 1400
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	Photo P50, R265, R285, R360, RX560, RX585, RX685, PX650, PX700/710W, PX800/810FW, Photo R1900
T0791/2/3, each	£11.99 10ml	Check Website.	
T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-T0806 Set of 6	£49.99 set of 6	£19.99 , 3 sets for £57.99	
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0870-T0879 Set of 8	£76.99 set of 8	Check Website.	
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£78.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	S22, SX125, SX420W/425W, BX305F
T1281 Black	£7.99 5.9ml	£4.99 13ml	
T1282/3/4, each	£6.99 3.5ml	£3.99 10ml	
T1291-T1294 Set of 4	£37.99 set of 4	£16.99 sets of 4	SX420W/425W/S25WD/620FW, BX305F/320FW
T1291 Black	£10.99 11.2ml	£5.49 16ml	
T1292/3/4, each	£9.99 7ml	£4.49 13ml	
T1571-9, each NEW	£20.99 25.9ml each or £164.99 set of 8		Photo R3000
T1591-9, each NEW	£14.99 17ml each or £109.99 set of 5		Photo R2000
T5591-6, each	£12.99 13ml each or £64.99 set of 6		Photo RX700

Please call or check our website if you cannot find cartridges for your printer.

WIDE FORMAT INK



EPSON Stylus Pro 3800, 3880
T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each **£44.99**

EPSON Stylus Pro 4000, 4400, 7600, 9600
T5431/5432/5433/5434/5435/5436/5437/5438 110ml each **£44.99**
T5441/5442/5443/5444/5445/5446/5447/5448 220ml each **£69.99**

EPSON Stylus Pro 4800, 4880:
T6051/6052/605B/6053/6054/6055/6056/605C/6057/6138/6059 110ml **£44.99**
T6061/6062/606B/6063/6064/6065/6066/606C/6067/6148/6069 220ml **£69.99**

EPSON Stylus Pro 7800, 7880, 9800:
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T6031/6032/603B/6033/6034/6035/6036/603C/6037/6128/6039 220ml **£69.99**

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Canon Compatibles

BCi3e Black 26ml	£2.99
BCi6 B/C/M/Y 15ml	£2.99
BCi6 PC/PM/R/G 15ml	£2.99
PGi5 Black 29ml	£4.99
CLi8 B/C/M/Y/PC/PM 15ml	£3.99
PGi520 Black 19ml	£4.99
CLi521 B/C/M/Y/GY 9ml	£3.99
PGi525 Black 19ml	£4.99
CLi526 B/C/M/Y/GY 9ml	£3.99
BCi24 Black 9ml	£1.99
BCi24 Colour 16ml	£2.99
PG37 Black 12ml	£9.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99

Canon Originals

BCi3e Black 26ml	£10.99
BCi6 B/C/M/Y 13ml	£9.99
BCi6 PC/PM/R/G 13ml	£9.99
PGi5 Black 26ml	£12.99
CLi8 B/C/M/Y 13ml	£11.99
CLi8 PC/PM/R/G 13ml	£11.99
PGi7 Black 25ml	£11.99
PGi9 Clear 191ml	£11.99
PGi9 PB/M/B/C/M/Y 14ml	£10.99
PGi9 PC/PM/R/G/GY 14ml	£10.99
PGi520 Black 19ml	£9.99
CLi521 B/C/M/Y/GY 9ml	£8.99
PGi525 Black 19ml	£9.99
CLi526 B/C/M/Y/GY 9ml	£8.99
PG37 Black 11ml	£12.99
PG40 Black 16ml	£12.99
PG50 Black 22ml	£22.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£15.99
CL38 Colour 9ml	£16.99
CL41 Colour 12ml	£19.99
CL51 Colour 21ml	£26.99
CL52 Photo 21ml	£19.99
CL511 Colour 9ml	£15.99
CL513 Colour 13ml	£19.99
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Dell Cartridges

Comprehensive range of Original and Compatible Dell cartridges in stock - call or check website for details!



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No.300XL Black 16ml	£14.99
No.300XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
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No.363 Set of 6	£24.99

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No.58 Photo 17ml	£22.99
No.100 Grey 15ml	£22.99
No.110 Colour 5ml	£18.99
No.300 Black 4ml	£10.99
No.300 Colour 4ml	£12.99
No.301 Black 3ml	£9.99
No.301 Colour 3ml	£11.99
No.337 Black 11ml	£17.99
No.338 Black 11ml	£17.99
No.339 Black 21ml	£24.99
No.343 Colour 7ml	£18.99
No.344 Colour 14ml	£26.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£13.99
No.363 Black 6ml	£13.99
No.363 C/M/Y/PC/PM each	£8.99
No.363 Set of 6	£39.99
No.364 Black 6ml	£8.99
No.364 PB/C/M/Y 3ml each	£7.99
No.901 Black 4ml	£11.99
No.901 Colour 9ml	£16.99
No.920XL Black 49ml	£19.99
No.920XL C/M/Y 6ml each	£8.99
No.940XL Black 49ml	£23.99
No.940XL C/M/Y 16ml each	£15.99

Many more in stock!



Lexmark Compatibles

No.1 Colour	£10.99
No.2 Colour	£11.99
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No.16 Black	£10.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

Lexmark Originals

No.1 Colour	£16.99
No.14 Black	£16.99
No.15 Colour	£18.99
No.17 Black	£13.99
No.23 Black	£14.99
No.24 Colour	£16.99
No.27 Colour	£14.99
No.28 Black	£13.99
No.29 Colour	£14.99
No.32 Black	£15.99
No.33 Colour	£17.99
No.36 Black	£16.99
No.37 Colour	£18.99
No.43 Colour	£22.99
No.44 Black	£18.99
No.100 Black	£12.99
No.100 Cyan / Mag / Yellow	£7.99

Many more in stock!

Brother Compatibles

LC900 Black	£3.99
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LC900 Set of 4	£11.99
LC970 / 1000 Black	£3.99
LC970 / 1000 C/M/Y	£2.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99
LC985 Black	£3.99
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Brother originals also in stock!

Kodak Original Ink / Paper

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16GB 5MB/s	£39.99	£22.99
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8GB 15MB/s	£27.65	£14.99
16GB 15MB/s	£52.22	£28.99
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16GB 30MB/s	£52.02	£37.99
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Sandisk Extreme Pro UHS1: 45MB/s		
8GB 45MB/s	£54.84	£28.99
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16GB Sandisk	£37.35	£19.99
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1GB Olympus	£10.99	£11.99
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Memory Cases		
A range of protective shock resistant rubber lined memory card cases to keep your memory cards safe and secure		
Vanguard 3D	£2.99	
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2 cards, 8 AA batteries		

BATTERIES & CHARGERS

Standard Rechargeables		
High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.		
AAA 1000mAh Duracell	£6.99	
AA 2450mAh Duracell	£6.99	
AA 2700mAh GP	£9.99	
AA 2850mAh Ansmann	£13.99	
AA 2900mAh Dalkin	£14.99	£9.99
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New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!		
AAA 850mAh equivalent (4)	£5.99	
AA 2050mAh equivalent (4)	£7.99	
Ultimate Lithium		
Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!		
AAA Ultimate Lithium (4)	£6.99	
AA Ultimate Lithium (4)	£7.99	£5.99

BATTERIES

Camera Batteries		
A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.		
NB-1L for Canon	£9.99	
NB-2L/LH for Canon	£9.99	
NB-3L for Canon	£9.99	
NB-4L for Canon	£9.99	
NB-5L for Canon	£9.99	
NB-6L for Canon	£9.99	
NB-7L for Canon	£9.99	
NB-8L for Canon	£9.99	
NB-9L for Canon	£9.99	
BP-511 for Canon	£12.99	
LP-E5 for Canon	£9.99	
LP-E6 for Canon	£29.99	
LP-E8 for Canon	£15.99	
LP-E10 for Canon	£12.99	
NP40 for Fuji	£9.99	
NP45 for Fuji	£9.99	
NP50 for Fuji	£9.99	
NP60 for Fuji	£9.99	
NP80 for Fuji	£9.99	
NP140 for Fuji	£12.99	
NP150 for Fuji	£14.99	
NP200 for Minolta	£9.99	
NP400 for Minolta	£12.99	
EN-EL1 for Nikon	£9.99	
EN-EL2 for Nikon	£9.99	
EN-EL3/3A for Nikon	£9.99	
EN-EL3E for Nikon	£15.99	
EN-EL5 for Nikon	£9.99	
EN-EL9 for Nikon	£12.99	
EN-EL10 for Nikon	£9.99	
EN-EL11 for Nikon	£9.99	
EN-EL12 for Nikon	£9.99	
EN-EL14 for Nikon	£9.99	
EN-EL15 for Nikon	£9.99	
LI10B/12B for Olympus	£9.99	
LI40B/42B for Olympus	£9.99	
LI50B for Olympus	£9.99	
BLM-1 for Olympus	£12.99	
BLS-1 for Olympus	£12.99	
CGA-S005 for Panasonic	£9.99	
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CGA-S007 for Panasonic	£9.99	
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BCF10E (V3) for Panasonic	£19.99	
BCG10E (V3) for Panasonic	£19.99	
BLB13 (V3) for Panasonic	£19.99	
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VGB130 (V2) for Panasonic	£26.99	
D-Li8 for Pentax	£9.99	
D-Li50 for Pentax	£12.99	
SLM-1137D for Samsung	£9.99	
SLM-1674 for Samsung	£12.99	
BG-1 for Sony	£19.99	
NP-FM500H for Sony	£19.99	
NP-FH50 for Sony	£19.99	
NP-FW50 for Sony	£24.99	
Many more batteries in stock!		

Battery Grips		
A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.		
For Canon 7D/5D MkII:	£99.99	
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For Canon 30/40/50D:	£99.99	
+1x BP-611: £111.99 +2x BP-611: £123.99		
For Canon 450/500/1000D:	£69.99	
+1x LP-E5: £78.99 +2x LP-E5: £87.99		
For Canon 550D:	£99.99	
+1x LP-E8: £114.99 +2x LP-E8: £129.99		
For Nikon D80/D90:	£94.99	
+1x EN-EL3E: £109.99 +2x EN-EL3E: £124.99		
For Nikon D300/D700:	£129.99	
+1x EN-EL3E: £144.99 +2x EN-EL3E: £159.99		
For Sony A200/A350:	£69.99	
+1x EN-EL3: £88.99 +2x EN-EL3: £107.99		

Universal Charger		
The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.		
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Coin Cells, etc		
A comprehensive range of specialist batteries - see our website for full range.		
CR123A Energizer Lithium (1)	£1.99	
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2CR5 Energizer Lithium (1)	£3.99	
CRV3 Energizer Lithium (1)	£5.99	
LR44 Energizer Alkaline (2)	£1.99	
CR2025, CR2032 etc.	£1.99	
Full range of coin cells in stock		

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters



P-Type Adapter Rings		
49mm Adapter Ring	£4.99	
52mm Adapter Ring	£4.99	
55mm Adapter Ring	£4.99	
58mm Adapter Ring	£4.99	
62mm Adapter Ring	£4.99	
67mm Adapter Ring	£4.99	
72mm Adapter Ring	£4.99	
77mm Adapter Ring	£4.99	
82mm Adapter Ring	£4.99	
P-Type Holders		
Holder Standard	£5.99	
Holder Wide Angle	£9.99	
Hood Modular	£9.99	
Hood Bellows	£34.99	
A to P Type Adapter	£9.99	
P-Type Bellows Hood		
A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.		
	£39.99	
P-Type Filter Wallet		
A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters		
	£9.99	
We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings		

P-Type Neutral Density Filter Kit		
Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.		
	£49.99	

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Bayonet-Fit Lens Hoods		
A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.		
ES-62 Canon 50/1.8	£9.99	
ES-71II Canon 50/1.4	£9.99	
ET-60 Canon 75-300/4-5.6	£9.99	
ET-65B Canon 70-300/4-5.6	£9.99	
ET-67 Canon 100/2.8 Macro	£9.99	
ET-67B Canon 60/2.8	£9.99	
EW-60C Canon 18-55 IS	£7.99	
EW-73B Canon 17-85 IS	£9.99	
EW-78BII Canon 28-135 IS	£9.99	
EW-78D Canon 18-200 IS	£9.99	
EW-78E Canon 15-85 IS	£12.99	
EW-83E Canon 17-40/4.0	£12.99	
EW-83J Canon 17-55/2.8	£12.99	
HB-25 Nikon 24-85, 24-120	£12.99	
HB-37 Nikon 55-200 VR	£7.99	
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SH-006 Sony 18-70/3.5-5.6	£9.99	
SH-108 Sony 18-55/3.5-5.6	£9.99	
This is just a sample, more in stock!		
Screw-Fit Lens Hoods		
52mm Shaped Petal Hood	£6.99	
55mm Shaped Petal Hood	£6.99	
58mm Shaped Petal Hood	£6.99	
62mm Shaped Petal Hood	£7.99	
67mm Shaped Petal Hood	£7.99	
72mm Shaped Petal Hood	£9.99	
77mm Shaped Petal Hood	£9.99	
82mm Shaped Petal Hood	£11.99	
46mm Rubber Hood	£3.99	
52mm Rubber Hood	£3.99	
55mm Rubber Hood	£3.99	
58mm Rubber Hood	£3.99	
62mm Rubber Hood	£4.99	
67mm Rubber Hood	£4.99	
72mm Rubber Hood	£5.99	
77mm Rubber Hood	£5.99	
Lens Caps		
30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm		
	£3.99 each	
We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc		

SPIRIT LEVELS

Bubble Spirit Levels		
These simply mount onto the hot shoe of a DSLR camera.		
Twin Axis Normal Hotshoe	£7.99	
Twin Axis Sony Hotshoe	£7.99	
Triple Axis Normal Hotshoe	£9.99	
Triple Axis Sony Hotshoe	£9.99	
Seculine Digital Spirit Level		
A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.		
	£29.99	

CLEANING

Sensor Cleaning - DRY		
Sensor Loupe 7x with LED	£69.99	
ZEEion Anti-static Blower	£37.99	
SL788 Arctic Butterfly	£69.99	
Sensor Cleaning - WET		
Cleaning Solution (7.5ml)	£15.99	
Cleaning Swabs (12)	£29.99	
EZ Kit (1ml Solution, 4 Swabs)	£14.99	
Massive range of cleaning equipment on our website and in stock.		
Camera / Lens Cleaning		
Kenair Master Kit	£15.99	
Kenair Spare Aerosol	£9.99	
LensPen Original	£9.99	
Spudz 6x6 inch	£4.99	
Spudz 10x10 inch	£6.99	
Kood Hurricane Blower	£3.99	
Camlink 5-in-1 Clean Kit	£4.29	

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.



UV / Haze Filters		
Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.		
46mm UV / Haze	£6.99	
52mm UV / Haze	£6.99	
55mm UV / Haze	£7.99	
58mm UV / Haze	£8.99	
62mm UV / Haze	£9.99	
67mm UV / Haze	£10.99	
72mm UV / Haze	£11.99	
77mm UV / Haze	£14.99	
82mm UV / Haze	£17.99	
86mm UV / Haze	£22.99	
More sizes in stock, from 24 to 86mm!		
Circular Polarising Filters		
These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.		
46mm Circular Polarizing	£18.99	
52mm Circular Polarizing	£19.99	
55mm Circular Polarizing	£21.99	
58mm Circular Polarizing	£24.99	
62mm Circular Polarizing	£27.99	
67mm Circular Polarizing	£31.99	
72mm Circular Polarizing	£36.99	
77mm Circular Polarizing	£41.99	
82mm Circular Polarizing	£46.99	
86mm Circular Polarizing	£59.99	
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300 F4 AFS box	£869	24 F2.8	£149
300 F4 non AFS	£499	28 F3.5	£49
500 F4 AFS VR	£5299	28-48 F4	£129
500 F4 AFS	£POA	35 F2.8 shift	£279
600 F4 AFS II M-	£5299	35-105 F3.5/4.5	£149
600 F4 AFS VR	£6299	50 F1.4	£79
TC14E	£279	70-150 F4	£89
TC17EII	£249	135 F4.5 mac M-box	£249
TC20EII M-	£199	400 F6.3	£399
TC20E	£169	F280 flash	£69
SIGMA NAF USED		Man ext tube 7	£2
8 F3.5 EX DG	£399	Man ext tube 14	£2
10-20 F4/5.6 DC	£369	Man ext tube 25	£24
12-24 F4/5.6 EX DG box	£399	Auto ext tube 14	£39
14 F2.8 EX opt blem	£299	Auto ext tube 25	£39
7-35 F2.8/4 EX	£179	PENTAX 35mm AF USED	
7-70 F2.8/4.5 DC	£199	MZ5N body	£79
8-50 F2.8 EX DG	£229	MZ20 body	£29
8-125 F3.5/5.6 DC box	£189	MZ30 body	£29
18-205 F3.5/5.6 DC	£139	10-17 F3.5/4.5 M-	£329
18-200 F3.5/5.6 DC	£139	12-24 F4 M-box	£499
20 F1.8 EX DG	£299	16-45 F4 DA	£199
24 F1.8 EX DG	£299	16-50 F2.8 mint box	£549
24-70 F2.8 EX DG HSM	£499	18-55 F3.5/5.6	£49
24-70 F2.8 EX DG box	£349	18-135 F4.5/5.6	£419
28-200 F3.8/5.6	£49	28-70 F4 AL	£79
30 F1.4 EX DG box	£299	43 F1.9 slv M-box	£499
50 F1.4 EX DG	£319	55-300 F4.5/5.8 DA M-	£239
55-200 F4/5.6 DC Mint	£69	60-250 F4 SDM	£849
70-200 F2.8 EX DGII	£499	80-320 F4.5/5.6	£99
70-200 F2.8 EX	£449	500F7Z flash	£99
70-300 APO DG	£139	SIGMA PKAF USED	
70-300 APO mac	£119	8 F4 EX M-box	£329
70-300 F4/5.6 DG	£79	10 F2.8 mint unused	£399
80-400 F4.5/5.6 OS	£549	10-20 F4.5/5.6 EX DC	£329
100-300 F4 EX	£549	12-24 F4.5/5.6 EX M-	£399
105 F2.8 EX DG	£319	18-50 F2.8 EX DC mac	£199
150 F2.8 EX DG	£429	24-70 F2.8 EX DG mint	£339
150-500 F5/6.3 DG OS	£699	24-70 2.8 EX	£229
170-500 F5/6.3 DG M-	£499	50 F2.8 EX DG M-	£179
170-500 F5/6.3	£449	105 F2.8 EX	£249
180 F3.5 EX mac box	£429	150-500 F5/6.3 DG mint	£799
300 F2.8 EX DG	£1499	170-500 F5/6.3 M-	£449
1.4x conv EX DG M-box	£179	TAM 17-35 F2.8/4	£119
1.4x conv EX	£139	TAM 18-200 XR Dill	£139
2x conv EX DG M-	£179	TAM 90 F2.8	£249
2x conv EX	£139	TOK 20-35 F2.8 ATX	£249
EM140DG ringflash	£179	Kenko ext tube set box M-	£139
TAMRON NAF USED		PENTAX 35mm MF USED	
10-24 F3.5/4.5 Dill	£19	LX + FA1	£249
10-24 F3.5/4.5 Dill	£19	P30 body	£69
10-24 F3.5/4.5 Dill	£19	MZM body	£39
10-24 F3.5/4.5 Dill	£19	28-50 F3.5/4.5 PK	£69
10-24 F3.5/4.5 Dill	£19	35-70 F3.5/4.5 PK	£69
10-24 F3.5/4.5 Dill	£19	40-80 F2.8/4 PK	£69
10-24 F3.5/4.5 Dill	£19	55 F1.8	£49
10-24 F3.5/4.5 Dill	£19	50 F4 macro PK	£129
10-24 F3.5/4.5 Dill	£19	135 F3.5 compact PK	£49
10-24 F3.5/4.5 Dill	£19	300 F4	£299
10-24 F3.5/4.5 Dill	£19	200 F4	£149
10-24 F3.5/4.5 Dill	£19	1.4x converter	£199
10-24 F3.5/4.5 Dill	£19	2x converter	£199
10-24 F3.5/4.5 Dill	£19	Ext tube set	£99
10-24 F3.5/4.5 Dill	£19	120 Insert M-box	£69
10-24 F3.5/4.5 Dill	£19	PENTAX 645AF USED	
10-24 F3.5/4.5 Dill	£19	QE101 body	£599

(SECURE 1024 bit SSL ENCRYPTION)

Prices correct when compiled August 12th 2011. E&OE.

We are commission sales specialists - we part exchange and buy for cash

Bronica ETRS/SI



ETRS Complete	E+ / E++ £249 - £299
ETRS Body Only	E+ £119
ETRS Complete + Prism	E++ £229
ETRS Complete + SpeedGrip E	E+ £199
ETRS Complete	E+ £199
40mm F4 E	E+ / E++ £149 - £179
45-90mm F4-5.6 PE	E++ £449
50mm F2.8 E	As Seen / E+ £59 - £109
100mm F4 PE Macro	E++ £249
105mm F3.5 E	E++ £89
105mm F4.5 PE Macro	E++ £249
135mm F4 E	E++ £249
150mm F3.5 E	As Seen / Unused £39 - £149
150mm F3.5 PE	E+ £99
200mm F4.5 E	As Seen / Unused £79 - £249
200mm F4.5 PE	E+ / Unused £129 - £279
200mm F5.6 E	E++ £129
250mm F5.6 E	As Seen / E++ £79 - £159
250mm F5.6 PE	E++ £199
2x Converter E	E++ £79 - £89
120 E Mag	E+ £25 - £35
220 E Insert	Unused £19
Polaroid Mag E	E+ / E++ £25 - £75
Polaroid Mag Ei	Unused £59
AEI Meter Prism	E+ / E++ £79 - £129
Rotary Finder E	As Seen / E++ £59 - £99
Prism Finder E	As Seen / Unused £29 - £89
Speed Grip E	E+ £25
Extension Tube E14	E+ / Unused £49 - £89
Extension Tube E28	E++ £79
SCA386 Flash Adapter	E+ / E++ £29 - £59

Bronica GS1 Cameras

GS1 Body Only	E+ / E++ £129 - £199
GS1 Complete + AE Prism	E++ £449
50mm F4.5 PG	E++ £249
65mm F4 PG	E+ £129
110mm F4 PG Macro	E+ / E++ £199 - £249
150mm F4 PG	E++ £139
250mm F5.6 PG	E++ / Unused £249 - £299
1.4x Teleconverter G	E++ £125
Polaroid Mag G	E+ / Unused £30 - £69
AE Rotary Prism G	E++ £225
AE Prism Finder G	E+ / E++ £125 - £149
Prism Finder G	E++ £59
Speed Grip G	E+ £39
G18 Extension Tube	E++ £65
G36 Extension Tube	E+ £59
Pro Shade G	E++ £39

Bronica RF645 - Please Phone

Bronica SQA/AI/B

SQA Complete	E+ / E++ £249 - £299
50mm F3.5 PS	E+ / E++ £59 - £149
50mm F3.5 S	E+ / E++ £59 - £149
65mm F4 PS	E+ / Unused £99 - £249
110mm F4 PS Macro	E+ / E++ £199 - £249
50mm F3.5 S	As Seen / E++ £39 - £99
150mm F4 PS	As Seen / Mint £69 - £179
200mm F4.5 PS	Exc £149
200mm F4.5 S	E++ £129
250mm F5.6 PS	E++ £249
1.4x Teleconverter S	E++ £99
SQA 135N Mag	E++ £59
SQA 220J Mag	Exc / E++ £25 - £59
SQA 220J Mag	E+ / Unused £49 - £75
Polaroid Mag S	E+ / E++ £35 - £49
AE Prism Finder S	E+ / E++ £99 - £149
SDS Prism Finder	E+ £95
SDS MF Finder S	E++ £89
Prism Finder S/QI	E++ £89
Prism Finder S	E+ / Unused £49 - £89
Motorfinder S/QI	E+ £119
Autobellows S	E++ / Unused £219 - £299
Extension Tube S18	E++ £59
Proshade S	E+ / Unused £25 - £59

Canon EOS

EOS 1V Body Only	E+ £309 - £349
EOS 1N RS Body Only	E+ £349
EOS 1N + BP-E1 Grip	E+ £189
EOS 1N + E1 Booster	E+ / E++ £199 - £249
EOS 1N Body Only	E+ / E++ £129 - £169
EOS 1 + E1 Booster	As Seen £139
EOS 1 Body Only	E+ / E++ £100 - £179
EOS 3 Body Only	As Seen / E++ £99
EOS 30 Body + BP300 Grip	E++ £99
EOS 30 Body Only	E+ / E++ £49 - £79
EOS 30E Body Only	As Seen £39
EOS 33 + 28-90mm	E+ £109
EOS 33 Body Only	E++ £69 - £79
EOS 5 + V610 Grip	E+ / E++ £49 - £69
EOS 5 Body Only	Exc / E+ £49 - £59
EOS 5 QD + V610 Grip	E+ £69
EOS 5 QD Body Only	E+ / E++ £59 - £69
EOS 50 + BP50 Grip	E+ £49
EOS 50E + BP50 Grip	E+ £59 - £69
EOS 50E Body Only	E+ / E++ £39 - £59
EOS 300 + 28-90mm	E+ £49
EOS 300V + 28-90mm	E+ £49
EOS 600 + 28-70mm EF	As Seen £39
14mm F2.8 L USM	E++ £1,000
17-85mm F4-5.6 IS USM	E++ £239
18-55mm F3.5-5.6 EFS	E++ £49 - £59
18-55mm F3.5-5.6 IS EFS	E+ / Mint £79 - £99
20mm F2.8 USM	Mint £279
24mm F2.8 EF	E++ £249 - £269
24-85mm F3.5-4.5 USM	E+ £129
24-105mm F4 L IS USM	E++ £699
28-105mm F4-5.6 IS USM	E++ £89
28-135mm F3.5-5.6 IS USM	E+ / E++ £179 - £239
28-200mm F3.5-5.6 USM	E++ £199
28-300mm F3.5-5.6 L IS USM	E++ £1,599
35-70mm F2.8 L IS USM	E++ £229
70-200mm F2.8 L IS USM	E+ £1,049

70-200mm F2.8 L USM	E+ £749
70-300mm F4.5-5.6 DO IS USM	E+ £629
180mm F3.5 L Macro USM	E++ / Mint £899 - £929
200mm F1.8 L USM	Exc £1,699
200mm F2.0 L IS USM	Mint £1,199
Centon 500mm F8 Reflex	E++ £59
Samyang 500mm F6.3 Reflex	E++ £129
Sigma 18mm F3.5 AF	Unused £99
Sigma 18-35mm F3.5-4.5 AF	Unused £79
Sigma 18-50mm F2.8 EX DC Macro	Mint £239
Sigma 18-125mm F3.5-5.6 DC	Mint £99
Sigma 20mm F1.8 EX DG	Mint £299
Sigma 24mm F2.8 Super Wide II	E++ £49
Sigma 24-60mm F2.8 EX DG	Unused £225
Sigma 28-70mm F2.8 AF	E++ / Unused £99 - £109
Sigma 28-105mm F4-5.6 UC AF	E++ £69
Sigma 50-150mm F2.8 EX DC	E++ £400
Sigma 50-500mm F4-6.3 Apo DG HSM	E+ £499
Sigma 55-200mm F4-5.6 DC	E+ / Unused £69
Sigma 70-210mm F2.8 Apo	E+ / E++ £299
Sigma 70-210mm F3.5-4.5 Apo	Unused £89
Sigma 70-210mm F4-5.6	E+ £29
Sigma 70-210mm F4-5.6 Apo AF	E++ £69
Sigma 70-210mm F4-5.6 UC AF	E+ £29
Sigma 70-300mm F4-5.6 APO Macro	Unknown £109
Sigma 70-300mm F4-5.6 Apo Macro Super	E+ / E++ £79 - £119
Sigma 70mm F2.8 EX DG Macro	Mint £269
Sigma 75-300mm F4.5-5.6 Apo AF	E+ £69
Sigma 100-300mm F4 EX APO DG	E++ £599
Sigma 105mm F2.8 EX Macro	E++ / Unused £179 - £219
Sigma 120-300mm F2.8 EX HSM APO DG	E+ £1,099
Sigma 300mm F4 Apo	E++ / Unused £199 - £259
Sigma 400mm F5.6 AF	As Seen £99
Sigma 400mm F5.6 Apo AF	E++ £349
Sigma 500mm F4.5 APO EX DG HSM	E++ £2,399
Tamron 28-300mm F3.5-6.3 XR Di VC	Mint £349
Tamron 200-500mm F5-6.3 Di LD AF	E++ £649
Tokina 16-50mm F2.8 ATX Pro DX	Mint £499
Zeiss 25mm F2.8 Distagon ZS	E++ £549

Canon Manual



F1NAE Black Body Only	Exc / E+ £199 - £299
F1 Black Body Only	E+ £179
T90 + 35-70mm	E+ £89
T90 Body Only	As Seen / E+ £69 - £89
T70 + 28mm F2.8	E+ £29
T70 Body Only	E+ £39
A1 Black + 50mm F1.8	E+ £89
A1 Black Body + Winder A	E+ £79
A1 Black Body Only	Exc / E++ £59 - £99
AE1 Chrome + 50mm F1.8	E++ £69
AE1 Chrome Body Only	E+ £49 - £59
AE1P Chrome + 50mm F1.8	E+ / E++ £59 - £79
AE1P Chrome Body	E+ £59
AT1 Chrome + 50mm F1.8	E+ £59
AV1 Black Body Only	E+ £49
AV1 Chrome Body Only	E+ / E++ £49
EX Auto + 50mm F1.8	As Seen £59
EX Auto + 50mm F1.8 EX	E+ £39
FT QL Chrome + 50mm F1.8	E+ £59
FTB QL Chrome + 50mm F1.8	E+ £69
24-35mm F3.5 FD L	E++ £399
24-35mm F3.5 L B/lock	E++ £349
28mm F2.8 B/lock	E+ / E++ £25 - £29
28mm F2.8 FD	As Seen / E++ £20 - £39
28-55mm F3.5-4.5 FD	E+ £49
28-85mm F4 B/lock	E++ £99 - £109
35mm F3.5 B/lock	E+ £25 - £29
35-70mm F3.5-4.5 FD	E+ / E++ £25 - £35
35-70mm F4 FD	E+ £25
50mm F3.5 FD Macro + Tube	E++ £99
50mm F3.5 FL Macro + Tube	E+ £85
70-210mm F4 FD	As Seen / E++ £29 - £79
75-200mm F4.5 FD	Exc / E++ £29 - £49
80-200mm F4 B/lock	E+ £69
80-200mm F4 FD	E+ £89
100mm F2.8 B/lock	E+ £75
100mm F4 FD Macro	E+ / E++ £119 - £169
100mm F4 FD Macro + Tube	E+ / E++ £149 - £179
100mm F4 Macro B/lock	E+ £79
100-200mm F5.6 B/lock	E+ / E++ £39 - £45
100-200mm F5.6 FL	E++ £49
100-300mm F5.6 FD	E+ / E++ £79
135mm F2.8 FD	E++ £49
300mm F2.8 FD L	Exc £850
300mm F4 FD	E+ £149
300mm F5.6 B/lock	E+ £65
300mm F5.6 FD	E+ / E++ £59 - £79
400mm F4.5 B/lock	E+ £299
U.S. Marine 400mm F4.5 B/lock	E++ £399
75mm F2.5 SL Color Heliar	Unused £249
2x Extender	E+ £45
2x8 Extender	E+ / E++ £39 - £59
177A Speedlite	E+ / E++ £9 - £15
188A Speedlite	E+ £15
244T Speedlite	E+ / E++ £15 - £15
300TL Speedlite	E+ / E++ £35 - £49
533G Speedlite	E+ £109
ML3 Macrolite	E+ / E++ £75 - £139
Autobellows + Copier	E+ £99
Angle Finder A2	E+ £49
Eye Level Finder F	Exc £29
Speed Finder F	As Seen £65
MA Drive Set	E+ / E++ £49
Winder A	E+ / E++ £5 - £29

Contax 645 Series

35mm F3.5 Distagon	E++ £1,199
45mm F2.8 Distagon	E++ £699
120mm F4 Apo Macro	E+ / E++ £1,099 - £1,199
140mm F2.8 Sonnar	E++ / Unused £599 - £949
210mm F4 Sonnar	E++ / Mint £649 - £699
MF8-2 Polaroid Mag	E+ £99
F14 Flash Bracket	Mint £179

Contax G Series

G2 Body Only	E+ / E++ £399 - £419
G1 Body Only	E+ £179
18mm F8 G + Finder	E+ £99
90mm F2.8 G	E+ / E++ £99 - £139
TLA140 Flash	E+ / Mint £39 - £59
TLA200 Flash	E+ / E++ £65 - £119

Contax SLR Series

N1 + 24-85mm	E++ / Unused £499 - £750
N1 Body Only	E++ £249
NX + 28-80mm	E++ / Unused £249 - £499
AX Body Only	Exc / E++ £179 - £299
RTS3 Body Only	E+ £399
RX Body Only	As Seen / E++ £179 - £249
S2 Body Only	E++ / Mint £450 - £499
ST Body Only	E++ £299
RTS + Winder	E+ £149
Aria Body Only	E+ / E++ £169 - £199
167MT Body Only	E+ / E++ £85 - £99
137MA Body Only	E+ £79
137MD + Grip Body Only	E+ £69
Preview Body Only	E+ / E++ £99 - £249
Yashica Dental Eye Set	Unused £179
15mm F3.5 AE	E+ £895
18mm F4 MM	E+ £449
21mm F2.8 MM	Mint £1,349
25mm F2.8 MM	E++ £349 - £399
28mm F2.8 MM	E+ / E++ £199 - £229
28-70mm F3.5-4.5 MM	E+ / Mint £199 - £279
28-80mm F3.5-5.6 AF	New £399
35mm F2.8 MM	Mint £225
35-135mm F3.3-4.5 MM	E++ £599
45mm F2.8 AE	E++ £225
50mm F1.4 AF	E+ £499
60mm F2.8 AE Macro	E+ / E++ £399 - £499
70-300mm F4-5.6 AF	E++ / Unused £399 - £799
80-200mm F4 MM	E+ / Mint £279 - £339
100mm F2.8 AE Macro	E+ £549
135mm F2 (60 Year Edition)	Unused £249
135mm F2.8 AE	E+ £129 - £149
135mm F2.8 MM	E+ £179 - £229
180mm F2.8 MM	E+ / E++ £329 - £449
200mm F2.8 MM	Mint £3,249
200mm F3.5 AE	As Seen / E++ £99 - £169
300mm F4 MM	E+ / E++ £299 - £349
Schneider 28mm F2.8 PC	E++ £599
Yashica 100mm F4 ML	E+ £75
TLA20 Flash	E+ / E++ £29 - £39
TLA280 Flash	E+ / Mint £79 - £99
TLA30 Flash	As Seen / E++ £20 - £39
TLA360 Flash	E++ £179 - £199
TLA480 Flash	E++ £199

Digital SLR Cameras



Canon EOS 1D MKIII Body Only	As Seen / E+ £599 - £699
Canon EOS 1D MKII Body Only	E+ £649 - £749
Canon EOS 5D MKII Body Only	E++ £1,549
Canon EOS 5D Body Only	E++ £799
Canon EOS 30D Body Only	E+ £699
Canon EOS 300D Body Only	E+ / E++ £239 - £249
Canon EOS 200D Body Only	E+ / E++ £199 - £219
Canon EOS 450D Body Only	E+ £279
Canon EOS 350D + BG-E3 Grip	E+ £219
Canon EOS 3000 Body Only	E++ £139
Contax N Digital Body + 24-85mm	E++ £149
Fuji S5 Pro Body Only	Mint £549
Fuji S3 Pro Body Only (i/Red)	E++ £399
Fuji S2 Pro Body Only	E+ £159
Kodak DCS 520 Body Only	As Seen £349
Leica Digital Modular R	E++ £2,450
Nikon D3X Body Only	Mint £4,199
Nikon D2X Body Only	E+ £649
Nikon D1X Body Only	Exc / E+ £299 - £349
Nikon D1 Body Only	E+ £199
Nikon D300 Body Only	E++ £729
Nikon D100 + MB-D100 Grip	E+ £179
Nikon D80 Body Only	E+ / E++ £249 - £339
Nikon D70 Body Only	E+ / E++ £149 - £159
Nikon D5000 Body Only	Mint £219
Nikon D3000 Body Only	Mint £499
Olympus E1 Body Only	E+ £249
Olympus E1 + HLD-2 Battery Grip	E+ £249
Olympus E1 Body Only	E+ £179
Olympus E-PL2 Black + 14-42mm	Mint £349
Olympus E-PL1 Black + 14-42	Mint £249
Olympus EP-1 + 14-42mm F3.5-5.6 ED	E+ £239
Olympus EP-1 Silver Body Only	E++ £179
Panasonic GH1 Body Only	Mint £329 - £349
Panasonic GF-1 Body Only	E++ / Unused £219 - £269
Panasonic G2 Body Only	Mint £269
Panasonic G1 Body Only	E++ £179 - £199
Pentax K1000 + 18-55mm	E++ £229
Pentax K100 Body + B-BG2 Grip	E++ £199
Sony A300 Body Only	E+ £249
Sony NEX5 + 18-55mm + Flash	Mint £379

Flash & Lighting - Please Phone
Fuji - Please Phone

Hasselblad H Series	E++ £1,399
H1 Body + AE Prism + Magazine	E++ £3,750
35-90mm F4-5.6 HC	E++ £1,399
150mm F3.2 HC	E++ £1,349 - £1,399
300mm HC F4.5 F	E++ £1,999
1.7x H Converter	Mint £699
HM 16/32 Magazine	E+ / Mint £149 - £369
HM100 Polaroid Mag	E++ / Mint £99 - £149

Hasselblad V Series

500C Complete	E+ £649
500ELX Black Body Only	E++ £449 - £450
903SWC Complete	E+ £2,699
Arc Outfit	E++ £2,250
Flex Outfit	Mint £1,499
30mm F3.5 CF Fisheye	E++ £2,999
10mm F4 CFI BLACK	E+ £599

50mm F4 C Black	E+ £239
50mm F4 C Chrome	As Seen £149
50mm F4 CF	E+ £450
50mm F4 CF FLE	Mint £799
50mm F4 CFI	Ex Demo £1,899
50mm F4 Classic ZV	Unused £2,999
60mm F3.5 C Black	Exc £399
60-120mm F4.8 FE	E+ £749
120mm F4 CF Macro	E++ £839 - £849
135mm F5.6 C Macro	E+ / E++ £249 - £349
135mm F5.6 S Planar	E++ £249
150mm F4 C Black	E++ £299
150mm F4 CF	As Seen / Mint £249 - £499
150mm F4 CFI	Ex Demo / Mint £799 - £1,499
250mm F4 FE	E+ / E++ £549 - £599
250mm F5.6 C Black	E++ £225
250mm F5.6 C Chrome	Exc / E+ £119 - £199
250mm F5.6 CF	E+ / E++ £499
350mm F5.6 C Black	Exc £349
Motorwinder R8/R9	E+ / Mint £279 - £299
2x Converter	E++ £49
Cambro 2x Converter	E+ / E++ £45
Vivitar 2x Converter	E+ / E++ £45
Teleplus 2x MDS Converter	Mint / Unused £49 - £75
70 Chrome Mag	E+ £39
A12 Black Mag	As Seen / E+ £49 - £99
A12 Chrome Mag	Exc / E+ £79 - £99
A165 Chrome Mag	E+ £499
A24 Black Mag	E+ / E++ £49 - £129
A24 Chrome Mag	Exc / Mint £49 - £125
A24 TCC Black Mag	E+ £179
E12 Chrome Mag	E++ £239
E24 Black Mag	E+ / Mint £199 - £229
Phase One H10 Back	E+ £499
Polaback Mag	E++ £75
Polaroid 100 Mag	E+ £39
AcuteMatte Standard Screen	E++ £79
PM Prism	E+ / E++ £149
PM5 Prism	E+ £199
PM90 Prism	E+ / Mint £249 - £299

Hasselblad Xpan - Please Phone
Large Format - Please Phone

Leica M Series



M8 Black Body Only	E+ £1,649
M6 Platinum + 50mm F1.4	Mint £6,499
M6 Jubilee Set	Unused £3,999
M6 Royal Photo Society	Unused £2,999
M6 0.72x Titanium Body Only	Mint £1,450
M6 Cutaway Body Only	Unused £9



ffordes

photographic

Check Out Our New Look Website

Buy On-Line 24/7 - Shop Open Mon-Fri 9 till 5.30

105mm F2.8 AFD Micro	E++ £449
105mm F2.8 AFS G VR Micro	Mint- £529
200mm F2 G AFS VR	Mint- £2,749
300mm F4 AFS IFED	E++ £849
Sigma 10-20mm F4-5.6 DC HSM	E++ £309
Sigma 15mm F2.8 EX Fisheye	E++ £359
Sigma 15-30mm F3.5-4.5 EX DG	E++ £189
Sigma 20-40mm F2.8 EX DG	Unused £225
Sigma 24-60mm F2.8 EX DG	E++ £199
Sigma 24-70mm F2.8 EX DG	E++ £219
Sigma 24-70mm F3.5-5.6 D Asph	E++ £39
Sigma 28mm F1.8 EX DG	E++ £199
Sigma 28-70mm F2.8 D EX	E++ £159
Sigma 30mm F1.4 DC EX HSM	E++ £199 - £279
Sigma 50mm F2.8 EX DG Macro	E++ £149
Sigma 55-200mm F4-5.6 DC	Unused £69
Sigma 70-200mm F2.8 APO EX DG HSM MACRO	E++ £449

Olympus OM Series



OM4Ti Black + 50mm F1.8	E++ £299
OM4Ti Black Body Only	E++ £199
OM4Ti Titanium Body Only	E++ £199
OM4 Black + 50mm F1.8	Exc / E++ £149 - £199
OM4 Black Body + Databack	E++ £149
OM4 Black Body Only	Exc / E++ £129 - £149
OM2SP Black + 50mm F1.8	E++ £119
OM2SP Black Body Only	E++ £109 - £119
OM2N Black + 50mm F1.8	E++ £89 - £99
OM2N Black Body Only	As Seen / E++ £49 - £79
OM2N Chrome + 50mm F1.8	E++ £79 - £99
OM2N Chrome Body Only	Exc / E++ £59 - £79
OM1N Chrome Body Only	As Seen / E++ £65 - £79
OM1 Chrome Body Only	E++ £69
OM40 Black + 50mm F1.8	E++ £79
OM40 Black Body Only	Exc / E++ £49 - £79
OM10 Chrome + 50mm F1.8	E++ £39 - £69
OM10 Chrome Body + W/Adapter	E++ £39
OM10 Chrome Body Only	E++ £39
OM101 + 50mm + 35-70mm + 70-210mm	As Seen £99
21mm F3.5 Zuiko	E++ £229 - £299
28mm F3.5 Zuiko	E++ £49
28-48mm F4 Zuiko	E++ £85
35mm F2.8 Zuiko Shift	E++ £249 - £349
35-70mm F3.5-4.5 Zuiko	E++ £39 - £95
35-70mm F3.5-4.8 Zuiko	E++ £39
35-70mm F3.6 Zuiko	E++ £139
35-70mm F4 Zuiko	Exc / E++ £29 - £49
35-105mm F3.5-4.5 Zuiko	E++ £89 - £99
50mm F2 Macro Zuiko	E++ £329 - £399
50mm F3.5 Macro Zuiko	E++ £119
50-250mm F5 Zuiko	E++ £199 - £349
65-200mm F4 Zuiko	E++ £99 - £159
75-150mm F4 Zuiko	As Seen / E++ £15 - £59
80mm F4 Auto Macro Zuiko	E++ £225
80mm F4 Macro Zuiko	E++ £149 - £199
85-250mm F5 Zuiko	E++ £129
135mm F4.5 Macro Zuiko	E++ £119 - £139
135mm F4.5 Zuiko Macro	E++ £249
180mm F2.8 Zuiko	E++ £349
300mm F4.5 Zuiko	E++ £99 - £149
400mm F6.3 Zuiko	E++ / Mint- £599
F280 Flash	E++ £49 - £79
T10 Ringflash	E++ £75
T18 Flash	E++ £15
T20 Flash	E++ £9 - £25
T28 Flash Head	As Seen £49
T32 Flash	E++ / E++ £15 - £55
T45 Hammerhead Flash	E++ £175

28-70mm F2.8 SMC AL FA*	E++ £549
28-70mm F4 FA AL	E++ £75
28-80mm F3.5-4.5 SMC F	E++ £35
28-80mm F3.5-5.6 FA	E++ £49
28-200mm F3.8-5.6 FA IF AL	E++ £129
50-135mm F2.8 DA* ED SDM	E++ £599
50-200mm F4-5.6 DA ED	E++ / Mint- £79 - £109
50-200mm F4-5.6 DA ED WR	Mint- £119
70mm F2.4 DA Limited Edition	Mint- £359
70-200mm F4-5.6 SMC FA	E++ £59
80-200mm F4.7-5.6 FA	E++ £89
100-300mm F4.5-5.6 F	E++ £79
Samsung 55-200mm F4.5-5.6 ED	Mint- £79
Sigma 12-24mm F4.5-5.6 EX DG HSM	E++ £399
Sigma 17-35mm F2.8-4 EX Asph	E++ £129
Sigma 28-105mm F2.8-4 ASPH	E++ £79
Sigma 28-135mm F3.8-5.6 Asph	E++ £85
Sigma 70-300mm F4-5.6 Apo Macro	E++ £89
Tamron 28-200mm F3.8-5.6 XR	Mint- £119
Tamron 80-210mm F4.5-5.6 AF	E++ £49
AF360FZ Flash	E++ £149
AF400FTZ Flash	E++ / E++ £59 - £99
AF500FTZ Flash	E++ / E++ £99 - £125
Data Back F6 (M25)	Mint- £45
FG Grip	E++ / Mint- £29 - £39

Pentax Manual



LX + FA1 Prism	E++ / E++ £279 - £399
MX Black Body Only	E++ £89
MX Chrome + 50mm F2	E++ £99 - £125
MX Chrome Body Only	E++ £99 - £109
K1000 Chrome + 50mm F2	As Seen / E++ £39 - £69
K1000 Chrome Body Only	As Seen / E++ £49 - £59
ME-Super Black Body Only	E++ / E++ £49 - £69
ME-Super Chrome Body Only	E++ / E++ £39 - £59
ME Chrome Body Only	E++ £49
Program A Body Only	E++ £59 - £69
P50 + 28-80mm	E++ £49
P30T Body Only	E++ £39
P30M + 28-80mm	E++ £59
P30M Body Only	E++ £35
P30 + 28-80mm	E++ £59
P30 Body Only	E++ £29
MV1 Black Body Only	E++ £39
A3 Body Only	E++ / E++ £49
15mm F3.5 SMC M	E++ / E++ £409 - £449
17mm F4 SMC Fisheye	E++ £449
20mm F4 SMC M	E++ £225
24-35mm F3.5 SMC M	E++ £149
24-50mm F3.5-4.5 SMC M	E++ £125
28-50mm F3.5-4.5 SMC M	E++ £75
28-80mm F3.5-4.5 SMC A	E++ £49
35mm F2.8 SMC A	E++ £99
35-70mm F2.8-3.5 SMC M	E++ £89
35-70mm F3.5-4.5 SMC A	E++ £59
40mm F2.8 SMC M	E++ £89
40-80mm F2.8-4 SMC M	E++ £39
50mm F1.4 SMC A	E++ £149
50mm F1.7 SMC A	E++ £79
50mm F1.7 SMC M	E++ £35
50mm F2 SMC A	E++ £39
50mm F4 SMC M Macro	E++ £149
100mm F2.8 SMC M	E++ £69 - £99
135mm F3.5 SMC M	E++ / E++ £25 - £39
300mm F4 SMC A*	E++ £399
300mm F4 SMC PK	E++ / E++ £195
AF200S Flash	E++ / Mint- £9 - £19
AF200S Flash	E++ / E++ £20 - £25
AF200T Flash	E++ £15
AF220T Flash	E++ £29
AF240Z Flash	E++ £35
AF260SA Flash	E++ £15 - £29
AF280T Flash	E++ / E++ £29 - £49
AF400T Flash	E++ £175
FB1 + FC1 Action Finder	E++ £125
MX Winder	E++ £39
MEI Winder	E++ £19

Pentax 645 Series

645N Body Only	Mint- £499
645N Complete	E++ / E++ £449 - £549
645N + 80-160mm	E++ £749
645 Complete	E++ £279
645 + 45-85mm	E++ £469
35mm F3.5 A	E++ £389
45mm F2.8 A	E++ £199 - £249
45-85mm F4.5 FA	E++ £649
55mm F2.8 A	E++ / E++ £159 - £225
55-110mm F5.6 FA	Mint- £699
80-160mm F4.5 A	E++ / E++ £299 - £399
80-160mm F4.5 FA	E++ £699
150mm F2.8 (IF) FA	E++ £499
150mm F3.5 A	Unknown / E++ £229
200mm F4 A	E++ £129
300mm F4 ED (IF) FA*	E++ £1,250
2x Rear Converter	E++ £299
120 Insert	E++ / Mint- £49 - £79
220 Insert	E++ / E++ £29 - £59

Pentax 67 Series



67L Body + AE Prism	E++ £799
67L Body Only	Exc £549
67 Mirror Up + TTL Prism	E++ £399
67x Mirror Up + TTL Prism	E++ £349
67x Mirror Up + Prism	E++ £279
67x Non Mirror Up + Prism	Exc £199
35mm F4.5 Fisheye Takumar	As Seen / E++ £249 - £650
55mm F4 SMC	E++ / E++ £259 - £299
75mm F4.5 Shift	Exc £299 - £329
135mm F4 Macro	E++ £199
135mm F4 Macro Takumar	Exc / E++ £149 - £229
150mm F2.8 Takumar	As Seen / E++ £109 - £149
165mm F2.8	As Seen / E++ £79 - £199
200mm F4	E++ / E++ £139 - £249
200mm F4 Takumar	Exc / E++ £99 - £199
300mm F4	E++ / E++ £279 - £549
300mm F4 Takumar	As Seen / E++ £199 - £349
500mm F5.6	E++ £699 - £1,399
800mm F4 Takumar	E++ £2,499
T6-2x Rear Converter	E++ £99
Extension Tube 1	Exc / E++ £29 - £79
Extension Tube 2	E++ £35
Extension Tube 3	E++ £35
Extension Tube Set	E++ / E++ £75
Extension Tubes 2+3	E++ £49
Wooden Grip 6x7/67	E++ £79

55mm F2.8 AIS	E++ / Unused £199 - £450
28mm F2.8 AI	E++ £79
28mm F2.8 Series E	E++ / Unused £65 - £150
28mm F3.5 AI	E++ £69 - £89
28mm F4 PC Shift	Mint- £369
35mm F2 AIS	Mint- £450
35mm F2.8 PC Shift	E++ / Mint- £249 - £349
35mm F3.5 PC Shift	E++ £299
35-70mm F3.3-4.5 AIS	E++ £75
35-105mm F3.5-4.5 AIS	Exc / E++ £79 - £149
35-135mm F3.5-4.5 AIS	E++ £129
43-86mm F3.5 AI	Exc £49
43-86mm F3.5 Auto	Unused £175
43-86mm F3.5 Non AI	Exc £59
45mm F2.8 P	Unused £399
50mm F1.4 AIS	E++ £169
50mm F2 Non AI	E++ £39
50-300mm F4.5 AI	E++ £399
55mm F2.8 AIS Micro	E++ £145 - £149
55mm F3.5 Micro Non AI	As Seen £59
55mm F3.5 Micro Non AI	E++ £79
70-210mm F4 Series E	As Seen / Unused £39 - £195
80-200mm F4.5 AI	Mint- £99
85mm F1.8 Non AI	E++ £299
105mm F2.5 AIS	E++ £149 - £169
135mm F3.5 Non AI	Exc / E++ £49 - £65
135mm F3.5 Non AI	E++ £69
180mm F2.8 AI	E++ £299
180mm F2.8 ED AIS	Unused £699
200mm F2 IFED AIS	E++ £1,999
200mm F4 AI	E++ £69
200mm F4 Non AI	E++ £79
200mm F5.6 Medical	E++ £499
300mm F2.8 AI	E++ £349
300mm F4.5 AI	E++ £149
300mm F4.5 Non AI	E++ £125
500mm F8 Reflex	E++ £225
Zeiss 28mm F2 Distagon ZF	Mint- £749
SB11 Speedlight	Unused £175
SB12 Speedlight	E++ £39
SB15 Speedlight	E++ £49
SB16 Speedlight	E++ £75 - £95
SB17 Speedlight	E++ £35
SB18 Speedlight	E++ / Unused £10 - £30
SB20 Speedlight	E++ £39 - £49
SB21B Ringflash	E++ £179
SD-6 Battery Pack	Unused £35 - £50
Slave Controller SU4	Mint- £39
SR2 Ring Light Unit	E++ £49

Pentax AF

Z1-P Body Only	E++ £99
Z1 Body Only	E++ £59
SFXN + 35-105mm	E++ £79
SFX Body Only	As Seen £39
SF7 + 28-80mm	E++ £39
MZ50 + 35-80mm	E++ / E++ £39
MZ30 + 35-80mm	E++ £35
12-24mm F4 SMC DA ED AL	Mint- £599
17-28mm F3.5-4.5 Fisheye F	E++ £199
18-55mm F3.5-5.6 DA AL WR	E++ £79
18-55mm F3.5-5.6 SMC DA AL	E++ / E++ £39 - £49
20-35mm F4 FA	E++ £269
24mm F2 SMC FA IF AL	E++ / E++ £399 - £499

Rollei SL66 Series

40mm F4 Distagon	E++ £549
50mm F4 Distagon	E++ / E++ £279 - £349
80mm F2.8 Planar	E++ £149
120mm F5.6 S Planar	Exc £249
150mm F4 L/Shutter	E++ £399 - £799
150mm F4 Sonnar	E++ £249
120/220 E Magazine	E++ £125
120/220 Magazine	As Seen / E++ £79 - £125
Chimney Finder	Exc £79

Rollei TLR - Please Phone
Voigtlander - Please Phone

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- iFCL metering system
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- Full HD movie
- Integrated Speedlite Transmitter
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- DIGIC 4 processor
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- Up to 5.3fps shooting for up to 58 JPEGs
- 9-point cross type AF System
- iFCL metering with 63-zone Dual-Layer Sensor

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- White balance info instantly communicated to compatible digital SLRs
- Bounce upward to 90°; swivel right (to 90°) and left (to 180°)
- Rugged nylon, water repellent, urethane coated outer for extra durability
- Tripod carrying straps
- Moveable internal sections allow customisable carrying (1/2 bodies, 5-8 lenses and accessories)
- Built-in waist belt tucks away behind a rear pouch
- Non-slip detachable and adjustable shoulder strap
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Manfrotto 290 3 Way Kit

Ideal for travelling, the 4 section tripod is fitted with the new detachable aluminium 3-way head. The ergonomic controls are designed for a safer and more enjoyable experience & ensure maximum precision. The anti-shock collar protects the camera from accidental impact, whilst the 3 faced design column prevents rotation for increased accuracy and stability. Closed length - 51.6cm. Max height - 146.6cm. Max height centre column down - 127.6cm. Min height - 36.9cm. Load capacity - 4 kg. Weight - 1.9 kg.

MORRIS Save you £5

290 3 Way Kit (293A4-A3RC1) **£124.90**
 294 3 Way Kit (294A3-D3RC2) **£124.95**
 190 Ball Head Kit (294A3-A0RC2) **£134.95**

Manfrotto 190CXPRO3

3-section carbon fibre tripod that is lightweight, has great rigidity combined with professional features such as the patented Q90° center column system for quick vertical-horizontal movements, an integrated leveling bubble on the magnesium top plate, 100% carbon fiber tubes (including the center column) & magnesium die castings. Closed length: 58cm. Max height: 146cm. Max height centre column down: 122cm. Min height: 8cm. Load capacity: 5 kg. Weight: 1.3kg.

MORRIS Save you £50

190CXPRO3 Tripod **£239.95**
 190CX3 Tripod **SAVE £30 £224.95**
 190CXPRO4 Tripod **£232.97**

Manfrotto 055CXPRO3 Carbon Fibre Tripod

Specifically designed for extreme outdoor assignments. The legs and the column are made of 100% carbon fiber combined with magnesium die-casting quick action lever locking collars. The magnesium top plate has a levelling bubble. Weight: 1.65Kg. Closed length: 65cm. Max height: 175cm. Max height centre column down: 140cm. Min height: 11.5cm. Load capacity: 8Kg.

MORRIS Save you £61

055CXPRO3 Tripod **£269.00**
 055CX3 Tripod **SAVE £55 £245.00** 055CXPRO4 Tripod **SAVE £77 £272.97**

X-Rite Promotion claim up to **£35** cashback when you trade in your old Colorimeter

X-Rite i1Display Pro

Uses the next generation of i1Profiler software and offers a choice of 'basic' or 'advanced' modes for the ultimate in flexible control. The 'basic' mode offers a wizard driven interface, with pre-defined options for the quickest path to professional on screen colour. 'Advanced' mode offers user defined options for more sophisticated profiling workflows, together with display testing and quality assurance tools.

CLAIM £35

i1Display Pro (before cashback) **£169.95**

X-Rite ColorMunki Display

Supports all displays, including wide gamut monitors, and is packed with new features and is incredibly easy to use, through an intuitive wizard driven interface, offering 'easy' and 'advanced' modes, with simple one click presets for total control and usability. Boasts an ultra-modern design and delivers monitor and projector profiling within a sleek, compact and fully integrated device.

CLAIM £18

ColorMunki Display (before cashback) **£117.95**

Giotto's NEW Vitruvian

Giotto's have designed the tripods with "reverse technology" legs so that when collapsed they fold through 180 degrees and surround the tripod centre column and head, this makes the kits more compact & easier to carry. 8225/9225 most compact, max load 4Kg. 8265/9265 max load 9Kg.

VGRN8225 Tripod & Head £335.00
VGRN9225 Tripod & Head £220.00
VGRN8265 Tripod & Head £449.00
VGRN9265 Tripod & Head £299.99

Benbo Trekker 3 Kit

Has improved leg castings that ensure better locking of the main joint. Higher grade leg tubes for smoother operation when extending the legs. A higher grade of point that ensures a professional and contemporary look. It also folds up to a more compact size enabling easier transportation. The swivel joint at the top of the centre column can be fully adjusted through 180° offering even more flexibility when positioning the camera. Max load: 8kg. Max height: 150cm. Closed height: 84cm. Weight: 2kg (Including head and bag).

MORRIS Save you £17

Trekker MK3 Tripod Kit **£129.90**
 Number 1 Tripod Kit **SAVE £35 £194.95**
 Number 2 Tripod Kit **SAVE £15 £244.95**

Lowepro Pro Runner 200AW

Delivers a compact, streamlined and urban-inspired solution for those who carry their gear through crowded and busy areas. This feature-filled design fits a camera, tripod and accessories, plus a few personal items, in a highly organized pack. From its fully padded interior to its patented, built-in All Weather AW Cover™, it thoroughly safeguards valuable gear.

Pro Runner 200AW Backpack £51.95
Pro Runner 300AW Backpack £73.95
Pro Runner 350AW ~~SAVE £52~~ £88.97

Billingham Hadley Pro

Based on the immensely popular Billingham Hadley Original, the Hadley Pro has extra features; a carrying handle, a weatherproof zippered back pocket and the facility to accept AVEA pouches. The camera insert is removable so one day it can be a roomy, well-equipped camera bag; the next it can double as a business case or a slightly posh beach bag. It will accommodate A4 files and a small laptop.

MORRIS Save you £41

Hadley Pro **£114.95**
 Hadley Small **SAVE £25! £114.95**
 Hadley Large **£138.95**

Tamrac Expedition 4X

High-mobility pack offering foam-padded protection & quick access to an SLR, lenses, flash and accessories with a foam-padded front pocket for portable DVD players or viewers up to an 8" screen. The main compartment is completely foam padded with adjustable, foam padded dividers to protect a digital or film SLR, 4-6 lenses and a flash. The camera with a lens attached is suspended on two vertical, foam padded dividers, internally reinforced with rigid plastic. A restraint strap holds the lens firmly in place.

MORRIS Save you £60

Expedition 4X Backpack **£59.97**
 Expedition 3 Backpack **SAVE £15 £34.95**
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 Expedition 6X Backpack **£109.95**
 Expedition 7X Backpack **£114.95**
 Expedition 8X Backpack **£148.95**
 Expedition 9X **SAVE £15 £154.97**

Stealth Gear 2 Man Hide

A ready assembled hide with built in seats. The camo-tree camouflage pattern was designed in the UK for UK countryside, this camouflage can be used all year round. Inside you will find space for two tripods and your equipment. The hide is designed for two photographers to be able to work comfortably. Please note hides are shower proof but not completely water proof.

Stealth Gear 2 Man Hide £99.00

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Film / no of exp.	6"x 4"	7.5"x 5"	9"x 6"	12"x 8"	3.75"x pro	5"x pro	6"x pro
C41 / B&W - 24	8.84	13.30	16.49	31.19	---	---	---
C41 / B&W - 36	12.65	19.04	24.13	43.58	---	---	---
C41 XPAN	---	---	---	---	13.72	18.06	23.34
E6 - 24 exp.	12.17	18.37	23.04	---	---	---	---
E6 - 36 exp.	17.59	26.20	31.44	---	---	---	---
E6 XPAN	---	---	---	---	18.18	23.95	30.97

Process & Print 120

Your film processed and printed onto gloss or satin matt paper (please state preference).

Film / no of exp.	5"x 4"	5"x 5"	7"x 5"	8"x 6"	8"x 8"	10"x 8"	10"x 10"
C41 10 exp.	7.44	---	9.88	13.78	---	18.66	---
C41 12 exp.	---	8.76	---	---	15.71	---	23.96
C41 15 exp.	9.36	---	12.95	17.30	---	24.25	---
E6 10 exp.	10.99	---	15.07	20.76	---	28.15	---
E6 12 exp.	---	13.02	---	---	23.69	---	36.16
E6 15 exp.	14.21	---	19.57	26.10	---	36.56	---

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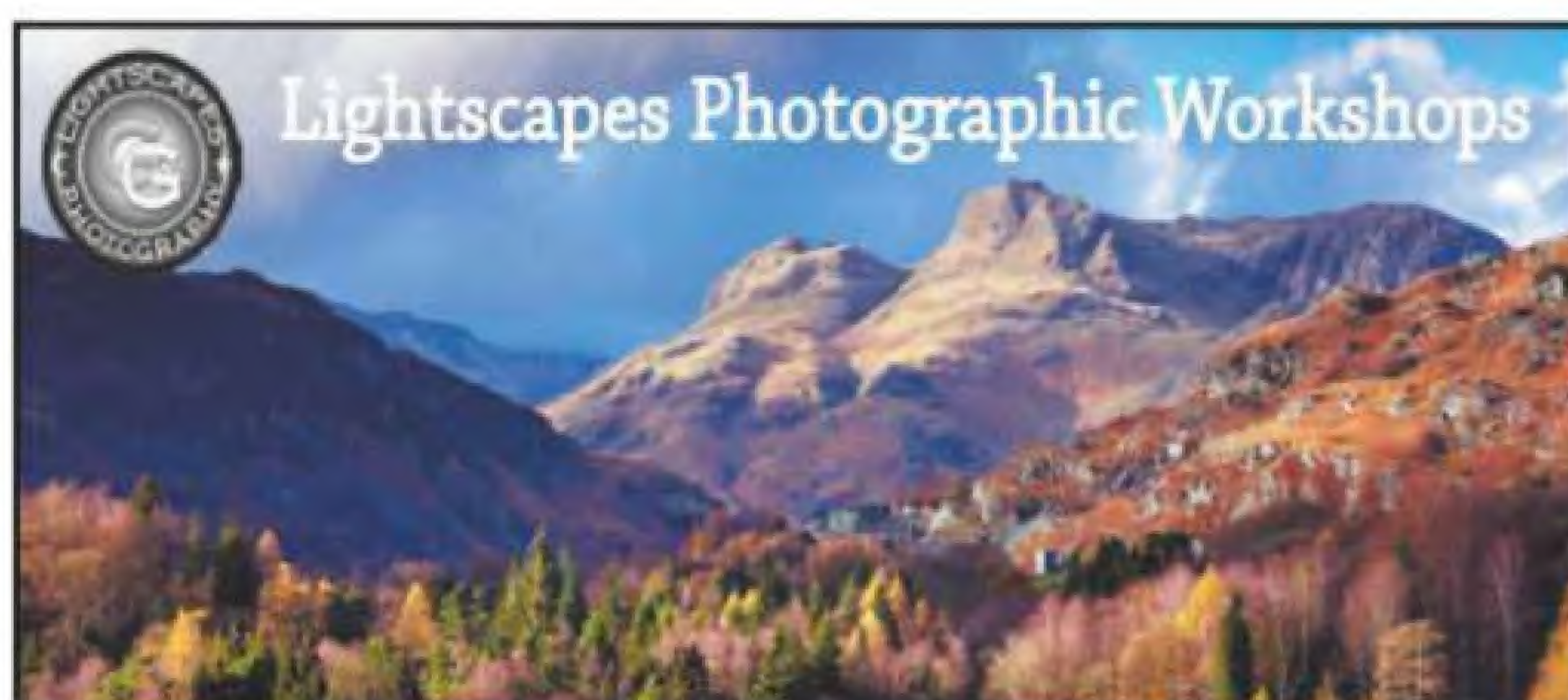
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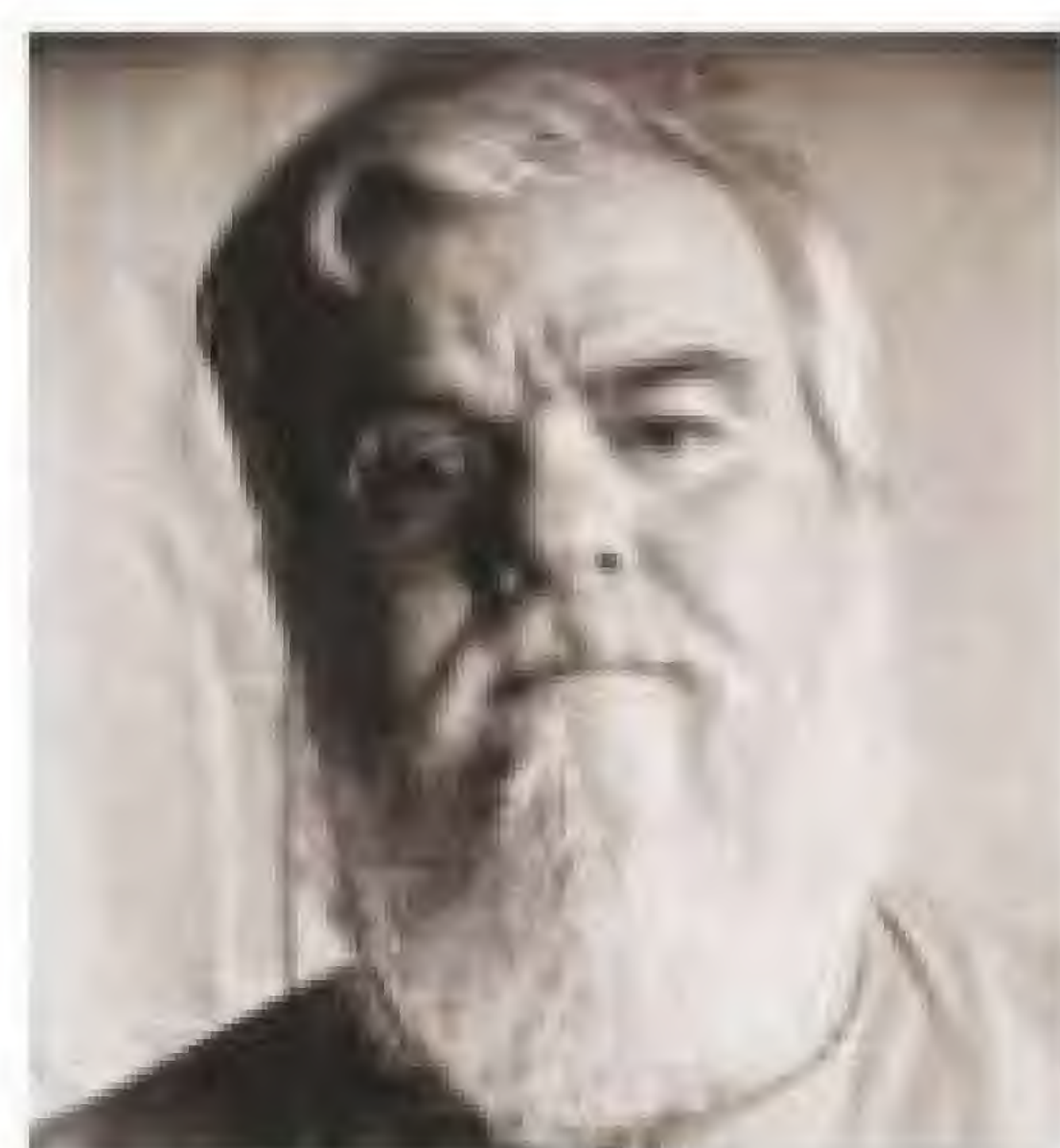
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ROGER HICKS

When something promises to provide a 'richer' experience by including additional features, does our quality of life really benefit?

CONSIDER electronic books. In the future, says Neill Denny of *The Bookseller* magazine, they may become 'richer' than proper printed books, incorporating audio, video and games.

This is an interesting perspective on the concept of riches. My immediate reaction was, 'No, that's poorer, worse, inferior in every way.' Then I realised that this is yet another collision between 'standard of living' and 'quality of life'. Standard of living is based on the concept that 'more' always equates directly to 'better': it is better to have three cars than two, and better still to have four cars rather than three. There is no room in standard of living for 'less is more'. More is always, unambiguously, more.

Quality of life is another matter entirely, and often one in which less turns out to be more. Less time spent working, for a start; less time spent getting to work; more free time. Fewer office politics, more peace of mind; less time doing pointless busywork, more useful work in less time. Less time shopping, because you don't need the money to buy lots of unnecessary stuff. I don't own an iAnything, Phone, Pad, Pod or whatever they make.

In photography, too, less can be more. Do I need 43 different modes, and 73-point autofocus and 117-point metering in my cameras? No. For 35mm film, a Nikon F or a Leica MP does all I want – that, and a bit of intelligence and whatever meter I care to use (including no meter at all, relying on guesswork). In digital imaging, my M9 is as close to a film camera as I can get: manual focus, manual shutter speed, manual aperture. To be sure, it has aperture-priority automation, which I even use occasionally. But if it were manual only, I'd still have bought it and not missed the automation.

The standard reply from technophiles is, 'You don't have to use all those modes. You can just set up the camera the way you like, including full manual, and use it like that.' Well, yes, sort of. But I've had my Nikon D70 for years, and there are buttons on it that I still haven't figured out, let alone used. It's an extremely useful tool, and if

it died I'd have to replace it with another DSLR, probably a D700 or a D7000, although I might just switch to Pentax so I'd have access to a wonderful variety of inexpensive lenses. With any camera, though, I like the controls where I'm used to them: shutter speeds on a shutter-speed dial and apertures on a ring around the lens. It's odd, when you think about it, that no one makes a DSLR of the same simplicity as an M9.

For all I know (or care), some of those buttons on the D70 could be used for games. Why not?

You've got the screen; you've got the means of loading games. It wouldn't be hard to use the card slot to load video games, and to add a game mode to the other 11 modes on the dial on top of the camera.

When you look at things in this way, you

realise the fundamental flaw in the idea of electronic books offering a 'richer' experience. We do some things for themselves, not as surrogates, nor as add-ons to other things. Life is not a video game, despite the best efforts of some weapons designers, nor should video games always be an option.

Think back to your teens, for example. There you are, in the arms of your first love. You are staring into one another's eyes. You may even be leading up to your first real kiss. Do you want your beloved suddenly to start beeping, and their eyes to light up with a video game in them? A camera or a book with a built-in video game may not be quite so crass, but it is not far off.

Because, after all, reading a good book and taking a picture are more than a little like being in love. You are aware of very little else: no more than you need to be, in order not to be run over by a bus, or interrupted by parents arriving at an inopportune moment. You are concentrating, you are thinking, you are dreaming, you are happy. You are living in your own world. You are perhaps being guided in your thoughts by your hopes and your surroundings, but you are not being told what to think. And then you drag it down to the level of a video game... **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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